

Bandwagon

RINGLING BROS WORLD'S GREATEST SHOWS

EXCURSIONS

SPECIAL CHEAP

RINGLING BROS

SPECIAL CHEAP EXCURSIONS ON ALL RAIL ROADS.
FOR PARTICULARS ENQUIRE OF LOCAL RAILWAY TICKET AGENT.

A vintage Ringling Bros circus poster with a yellow background and red and black text. The top section features the text "RINGLING BROS WORLD'S GREATEST SHOWS" in large, bold, red letters. Below this, the word "EXCURSIONS" is written in large, stylized, red letters. In the center, there are five circular portraits of men with mustaches, arranged in a circle around the words "SPECIAL" and "CHEAP". The bottom section of the poster is filled with various illustrations of circus acts and animals. On the left, there is a "MIGHTY MILLIONAIRE MENAGERIE" featuring a lion and a tiger. In the center, there is a "WONDROUS TROUPE OF JAPANESE" featuring a group of people in traditional Japanese attire. On the right, there is a "REAL ROMAN HIPPODROME" featuring a group of people on horseback. Other illustrations include a "GIANT GIRAFFE" (height 18 feet), a "LARGEST LIVING HIPPOPOTAMUS", and a "SWEDISH GIANT STRONGEST MAN ON EARTH" (Lundin) who lifts 3300 lbs. and carries 20 persons. The poster also mentions "MISS JOE ASHTON, THE MOST BEAUTIFUL, INTREPID, GRACEFUL, ACCOMPLISHED LADY RANGER & RIDER OF THE WORLD" and "THE WONDER OF THE WORLD, THE SAMSON OF THE 19th CENTURY".

THE JOURNAL OF THE CIRCUS HISTORICAL SOCIETY

NOVEMBER -DECEMBER 1981

Season's Greetings



from the Staff
of

**CIRCUS
WORLD**
MUSEUM
BARABOO, WISCONSIN

Seasons Greetings



Tom Scallen, John W. Pugh and Timothy J. Stinson
Producers and Directors

Jerry Collins
Chairman

John Herriott
Performance Director

COLE BROS. CIRCUS

The 1951 Season and Finale

by Joseph T. Bradbury

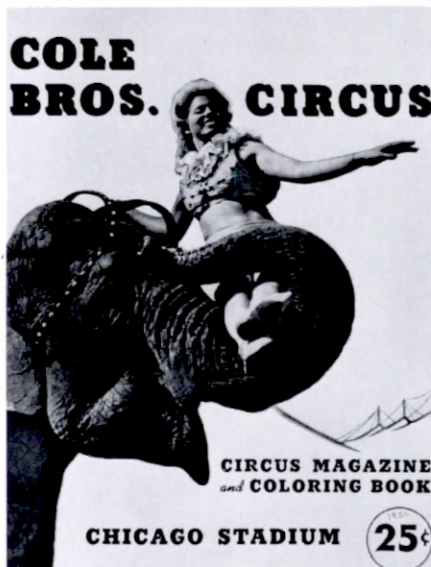
The \$30,000 building program which had begun at the Cole Bros. quarters near Peru, Indiana in the final weeks of 1950 continued on into 1951. Details of this new construction to enlarge and improve the existing plant were covered in the previous installment. The final project was the new office which was built between the wings of the elephant barn and all of this work took place after January 1, 1951. During the winter of 1950-51 some 36 people were at the quarters, Frank Orman was in direct charge.

All indications were that Wirtz and his associates planned to continue in circus business despite the far from successful 1950 season. However, uncertainty was on the minds of all connected with Cole Bros. from the owners on down. Speculation on what Cole Bros. would do dominated much of the conversation throughout the winter and early spring.

The first news from the Cole quarters came in the Jan. 27, 1951 *Billboard* which said that James Gephart, general agent, and Frank Orman, general manager, have returned from business trips to St. Louis and Chicago respectively and were now in Peru. Cliff Hutchcroft, a local contractor, who was doing the winterquarters construction, conferred in Chicago recently with William Horstman, the show's vice president. It was also mentioned that John Smith, horse trainer at the quarters, had received another black horse for his liberty number.

In early February the trade papers reported that Wirtz might purchase Bill, 'Hoppalong Cassidy' Boyd's interest in Cole Bros. The account said that Boyd, together with his manager, Robert Stablier, owned a third of the show. Boyd had recently acquired an interest in the Venice Lake Park near Los Angeles which would soon be renamed Hoppyland and was expected to devote much of his time to the new theme park. Press notices said that Hoppalong and Arthur Wirtz were currently negotiating for the sale of Boyd's interest in Cole Bros., but Wirtz, when questioned by reporters would have no comment on the matter. Little more publically appeared in print regarding Wirtz' purchase of Hoppalong's share in the show but it did occur some weeks before the final plans for the 1951 season were made.

In early March the trade publications said that severe cold



The program of the Cole Bros. Circus in 1951 used the same color cover design of the 1949 program. It contained 18 pages of line drawings for children to color. Above the performance listing in the back was a photo taken of the show in the Chicago Stadium on May 5, 1950. Pfening Col.

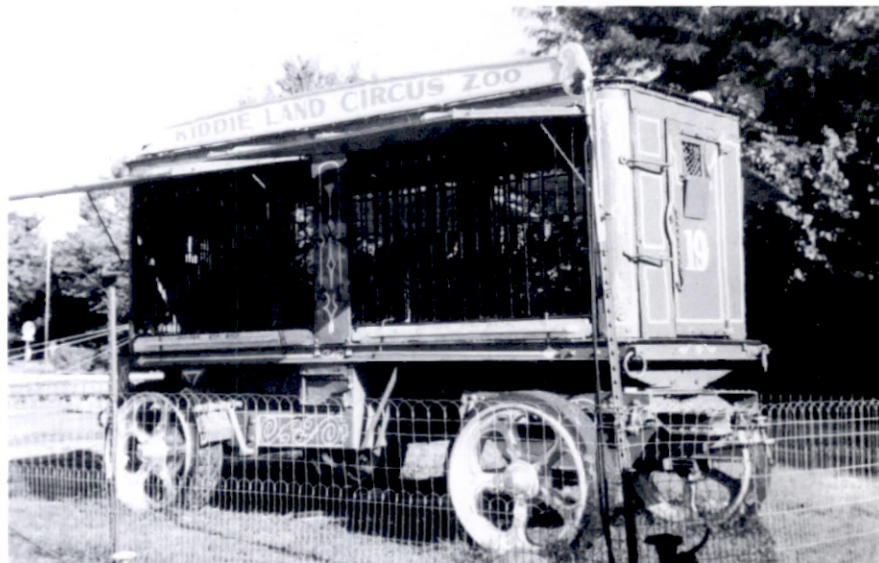
weather had hampered the construction work at the Peru quarters. It was mentioned that P.J. Jones was in charge of the Cole elephant herd and was assisted by Bill Cox.

The first real news, although still very limited, on what Cole Bros. planned to do in 1951 came in the Nov. 10, 1950 *Billboard* in an article headed, "COLE SETS BOW IN CHICAGO. EXEC MUM ON PLANS." Bill Horstman was quoted that Cole Bros. would open April 20 at the Chicago Stadium and close May 6. The move from Peru would be by rail but the number of cars to be used was undecided. Horstman denied that Roy Rogers, a popular western movie star, would be with the show and he would make no comments on future Cole plans. The supposition is that the show will play several indoor engagements but would skip the canvas trek.

After this brief notice nothing further appeared in the *Billboard* for several weeks other than this advertisement that was printed in the March 31, 1951 issue.

"COLE BROS. CIRCUS WANTS. Elephant Men. Ring Stock Men; road salary year round. Man to work Liberty Horses. Property Men. Train hands and Useful people in all departments. Elephant men write P.J. Jones; Ring stock men write Milt Herriot. Property Men write Whitey Wilbur. All others

Photo No. 1—Cole Bros. No. 19 sea lion den at Kiddie Land Circus Zoo, Vincennes, Ind., 1952. This cage was last used by Cole Bros. in 1948 and is currently at the Circus World Museum, Baraboo, Wis. Joe Bradbury Collection.



write Frank Orman, General Manager, P.O. Box 249, Peru, Ind.

Finally, when April appeared on the scene, considerable news concerning the Cole Bros. situation was released. The April 7, 1951 *Billboard* had a major article headed, COLE SIGNS TALENT FOR CHI. EQUIPMENT PLANS STILL IN AIR. Additional Indoor Dates Likely; Peru Departure Time Undecided." The article went on to say Cole had signed acts for its Chicago Stadium engagement opening April 20 but Vice President Bill Horstman insisted that virtually all other details of the show's operation remained undecided. Heading the program booked through Barnes-Carruthers Theatrical Enterprises (which Wirtz controlled) would be Terrell Jacobs' wild animals, the Great Wallenda high wire act, Emil Pallenberg's bears, and Dorita Konyot's dressage horse. Also signed are Kimris, aerial act; Marko Troupe, flying return; Aerial Hustries; Cathalas, acrobats; Littlejohns, juggling and roly-boly; Don Francisco, wire; Latinos, wire; Herbert Weber, toe slide; the additional Wallenda turns, the Karrells, ladders, and Rietta, swaypole.

Clown alley is to include Happy Kellems, Earl Shipley, Whitey Harris, Kinko, Ray Barrett, Two Landruses, Snell brothers, Jack Klippel, Al Akerman, and Wimpy. Izzy Cervone will be the band director.

The show will give two performances daily except on Mondays. Horstman made no definite comment regarding what the show might do after the Stadium stand but many believe that other building dates will be played. No decision had been reached on how much rolling stock the show will bring to Chicago and when the equipment would leave Peru quarters.

Some canvas will be used, such as stable tops adjacent to the Stadium but the menagerie will be exhibited inside the building. Horstman recalled that the under canvas menagerie on a Stadium parking lot did not prove successful last year.

Animals to be carried remain in doubt, however the three show owned liberty acts plus ponies and dogs will be used in the program. The Herriotts and John Smith are scheduled to work horses. At one time it was believed the show would bring only the 10 performing elephants and leave the other 3 in Peru, but Horstman said no decision on this had been made, nor whether or not to carry the hippo and other caged animals.

Horstman didn't know if the show would use the steam calliope this season. In 1950 it was used for extensive downtown bally.

Final notes said that billing in Chicago would start about April 9. Plans were that local crews would do the work and that the show would have



Photo No. 2—Former Cole Bros. No. 14 hippo den remodeled as a semi-trailer is shown here on Kelly-Morris Circus lot, Jasper, Ga., Sept. 20, 1952. Photo by Joe Bradbury.

no billers of its own. Date sheets have been posted at the Stadium doors for a couple of weeks.

The April 21, 1951 *Billboard* gave the final news prior to the show's Chicago opening and said that Olsen and Johnson, comedians, might join Cole Bros. after the Stadium date. Negotiations between the duo and Arthur Wirtz were currently underway but Bill Horstman would neither confirm nor deny this. He did state that Olsen and Johnson would definitely not be with the show in Chicago. Horstman advised that the Cole owners were watching circus business very carefully, especially the Ringling-Barnum date at Madison Square Garden as well as other major shows. The article said that Cole had purchased three semi trailer trucks which would be used to shuttle props and equipment between the Peru quarters and Chicago. The show's elephant car will be used and the Jacobs cages will be transported on a flat car. All other wagons will remain in Peru. Most of the show's rail cars and wagons are stored at the Bunker Hill Naval Station near Peru.

Photo No. 3—Kelly-Morris Circus on lot at Jasper, Ga., Sept. 20, 1952. In foreground are former Cole Bros. elephants, Blanche, Tribly, and Katie plus several head of lead stock which also came from Cole. Photo by Joe Bradbury.



A change in the former billing plans were made and Chicago would see full scale circus billing. Painted panels are spotted at key locales in the Loop and the Lakefront districts. A wide assortment of paper, including snipes and window cards, has been posted.

"We decided to see what paper will do", Horstman commented, "so we did a job of billing." This was in contrast to the show's 1950 policy of using only 24 sheets in Chicago and a minimum of paper elsewhere.

Don Murphy, new press representative at the Stadium, replacing Tom King, has made several newspaper hits for Cole so far. The newspaper advertising schedule calls for an assortment of art but Horstman said that some space would be utilized similar to last year.

The 1951 circus season was now on hand. The rather gloomy atmosphere which had gripped the nation since the start of the Korean War spilled over into all segments of the amusement industry, including the circus. Communist China had entered the war in the fall of 1950 but the Truman administration continued to use restraint in the conduct of the war and would not authorize throwing in the full power of the armed forces. This limited war effort failed to crank up the nation's industry, which had now been in a two year slump. A gradual improvement in business conditions was taking place and by mid and late season, 1951, the economic picture would be vastly improved but during the early weeks of the year the country would still be in the doldrums. In 1950 there had been



Photo No. 5—King Bros. Circus on lot, opening day at Macon, Ga., April 9, 1955. Note the former Cole Bros. sideshow bannerline wagons in left center. Photo by Joe Bradbury.

four railroad circuses to take to the road. That number was now reduced in half. Ben Davenport had sold his Dailey Bros. rail equipment and would go forth in 1951 with a motorized circus titled Campa Bros. Certainly Cole Bros. with only a single flat and the elephant car could in no way be considered a railer. Ringling-Barnum which was on 80 cars in 1950 eliminated 10 cars and would go with only 70 this season. Clyde Beatty would continue with its usual 15. Two former wild animal exhibit shows were converted to regular circuses for the 1951 season. These were Hagan-Wallace, and Don Robinson. Another new motorized show was Pawnee Bros. The roster of 1951 circuses at the beginning of the season looked like this.

Rail Circuses: Ringling-Barnum, 70 cars; Clyde Beatty, 15 cars.

Motorized Circuses: Al G. Kelly-Miller Bros., Biller Bros., King Bros., Mills Bros., Cole & Walters, Campa Bros., Hunt Bros., Capell Bros., Hagan-Wallace, Kelly-Morris, Rogers Bros., Beers-Barnes, Hagen Bros., Wallace & Clark, Don Robinson, Pawnee Bros., and Stevens Bros.

Cole Bros. moved to Chicago for its opening according to plans announced several weeks earlier. Terrell Jacobs three cages were loaded on a flat car for the move from Peru and the elephants were shipped in the bull car. Performing were Big Babe, Louie, Carrie, Jean, Little Babe, Big Jenny, Tess, Nellie, Little Jenny, and Wilma; the other three members of the herd of 13 were Blanche, Trilby, and Katie.

Tom Parkinson in a by-lined article covered the Cole opening in the April 28, 1951 Billboard. Headlines read, "COLE OPENS SMOOTHLY TO NEAR-FULL HOUSE. Jacobs Bowing Out: Repeaters Show New Twists to Spark Wirtz Offering." The story was as follows:

"CHICAGO, April 21 - Cole Bros. Circus moved smoothly thru the first performance of its new season at Chicago Stadium Friday night (20) with a near-capacity crowd on hand. With Arthur M. Wirtz's organization waving the Cole banner for its second season, the show unlimbered a solid offering.

"Future plans for Cole this season hinge directly on grosses garnered here, and execs are keeping close watch for signs of what is in store. That

the first house may have exceeded expectations was evidenced by sellout of some food concession items and the fact that several concession counters were not opened. There was paper in the house, but an official said cash customers were an important segment.

"Terrell Jacobs made one of his last appearances with a Wirtz entourage, altho the animals will stay. Julie Rand Allen will take over the act shortly, and her name is in the program. Jacobs will work until she is ready to step in and then will end his 10-year stint with the Barnes-Cole combo to put out a unit of his own, probably with a carnival.

Wallendas Add Turns

"The Wallendas showed a new high wire routine, given in its entirety here for the first time and sure to keep them on top. It includes Carl's handstand in a three-high pyramid, his daughter Carla's headstand in a two-high rolling group, and the family's classic seven-person pyramid.

"The Herriotts, Milt and son Johnny, show top Liberty work with ponies and horses. Leaders are Milt's 12

Photo No. 4—Former Cole Bros. elephant car No. 30 at Tony Diano's quarters, Canton, Ohio in 1954. The letterboard reads, World of Mirth Presents Tony Diano's Wild Animal Shows and Big Game Menagerie. The car is ready to load with Diano's animals and head east to join the World of Mirth Shows (railroad carnival) for the season. Photo by Homer Walton.



Palominos and Johnny's eight black ponies. Milt's ponies (6) gave him a bit of trouble Friday. John Smith is back with the third Liberty act.

"The Flying Valentines and the Malkos Troupe, flying return, finish with passing leaps, and the Malkos get attention for their flip-twist to a hand bar. The Cathalas Troupe does a novel flip from a ladder to understander. Cole Bros.' bulls work in the usual four-three-three groups and give a neat appearance.

"Earl Shipley's clown band comes on in a police patrol and uses convict wardrobe. It's a new twist that should click after another rehearsal on the finale.

"Bob White does a professional announcing job and Milt Herriott adds the role of equestrian director to his other duties. Izzy Cervone's tuxedo-garbed band (15) is accompanied by the Stadium organ and Rita Stevens, vocalist from the Sonja Henie show.

"There's better balance this year between the traditional circus turns and the free-act type. In the latter are Rietta, sway pole; hustri Duo, high traps, iron jaw and sway pole, and the Kimris, doing their airplane number under first-time billing.

"Deflating at the kick-off is the military march-in of the prop crew to the accompaniment of White's opening pitch. But on opening night the populous prop force earned a bow for its smooth operation. No full dress rehearsal preceded the show, altho a partial timing and prop practice was staged earlier Friday.

"The opener got under way at 8:40 p.m. and ran two and a half hours, including intermission.

"Arena was decked out with striped canvas trim, yellow tanbark in rings and dark blue for the track. Canvas shielded the menagerie line-up in the Stadium hallway, where three cages with 15 cats were spotted and where the public was permitted to feed the 10 bulls and four camels.

"Absent this year are the under-canvas menagerie and Side Show with which Cole experimented here in 1950. However, a stable top is erected on an adjacent lot and all animals are kept

there except during come-in. The three additional elephants don't leave the backyard. Missing, too, is a cookhouse.

"The show was shuttled from Peru, Ind. quarters by two semi-trailer trucks. Bill Horstman, circus veepee, said he was looking for several more to add to the fleet and that all were to be decorated with the show title. The only rail equipment used this season is the elephant car and a single flat for cages. All other cars and wagons are in Peru, where a number of the department heads stayed.

"As in the past, dates for the show coincide with spring vacation for school kids here, and matinees are skedded daily except Mondays, when night shows also are omitted.

"Carrying the publicity load for Cole is outdoor billing, the largest showing used for the Stadium in years. Newspaper ads are run daily, but most press space was killed at city desks by the deluge of General MacArthur news. Cole will day and date the general here next week and Hoppalong Cassidy on Saturday night (21).

Staff

"Arthur Wirtz and James Norris, majority owners; William Horstman and Billy Burk, vice-presidents; Frank Orman, manager; James Gephart, general agent; Herb Pickard and Don Murphy, press; Sam J. Levy, talent scout and booking agent; Fred Kressmann, arena director; Milt Herriott, equestrian director; Bob White, announcer; Izzy Cervone, bandmaster; Whitey Wilbur, props; Al Sedan, electrician; Milt Herriott, ring stock; P. J. Jones, elephants; Earl Shipley, producing clown; Illinois Sportservice, concessions Andy Frain, ushers.

Program

"Display 1 — Wimpey, table rock; Eddie Mennetti, table rock; Madsen Brothers (3), knockabout; Ridola and Company, comedy ladder. 2 — Emil Pallenberg, Jr., bears; Milt and Johnny Herriott, ponies; 3 — Rose Behee, Carla Wallenda, Ullaine Malloy, Helen Siegrist, Madeline Kreis and Arden Larry, cloud swing. 4 — Clowns. 5 —



Photo No. 7—Former Cole Bros. elephants on the King Bros. lot at Marietta, Ga., April 5, 1954. This was on a Sunday prior to the second stand of the season. Photo by Joe Bradbury.

Dorita Konyot, high-school horse; 6 — Karrells (Wallendas), Roman ladders; Don Francisco and Company, wire; Los Latinos, wire, with Herbert Weber, foot slide. 7 — Hustrei Duo, aerial. 8 — Clown walkaround. 9 — Malko Troupe (4) and Flying Valentines (4), flying return. 10 — Wallendas, high wire.

"Intermission. 11 — Georgia Sweet, 14-horse hitch. 12 — Terrell Jacobs, lions and tigers. 13 — Miss Rietta, sway pole. 14 — Clown walkaround and Kinko, midget car and contortion. 15 — Cathalas Troupe, Winifred May Trio, and Littlejohns Trio, balancing. 16 — Webs (12). 17 — Milt Herriott, John Smith and Johnny Herriott, Liberty horses. 18 — clown band. 19 — P. J. Jones and Barbara Petrie, Bill Cox and Cindy Gretchen and Johnny Herriott and Mickey Lyons, elephants. 20 — Les Kimris (2), airplane aerial."

A newsmaking event of major proportions was taking place at the time of the Cole Bros. opening stand in Chicago and would result in a considerable blow to the show's ticket sales. General Douglas MacArthur, supreme commander of U.S. Forces in the Pacific and in direct charge of the conduct of the war in Korea was reliev-

ed of all duties by President Truman and ordered to return immediately home. MacArthur's failure to carry out Truman's policies in Korea was given as the reason for the popular World War II hero's dismissal. MacArthur's proclamation, "There Is No Substitute For Victory," clashed with the President's desire to keep the Korean War on a limited scale and the subsequent firing of the general led to a sharp division among military and diplomatic leaders which to an extent prevails to this very day. MacArthur's return was greeted in city after city with monumental street parades and celebrations plus a triumphant appearance of the general before the Congress. Such an appearance was scheduled for Chicago during the time of the Cole engagement. Little else other than MacArthur news could be found in the nation's press and hence as the *Billboard* article noted most of the show's press copy scheduled for Chicago publication was cancelled by the local city desks.

The May 6, 1951 *Billboard* reported further on the Cole Bros. stand in Chicago with an article headed, "COLE BIZ WEAK AS CHI STAGES MACARTHUR DAY." The story said that the show took a pasting in opposition with Gen MacArthur's visit to Chicago this week but the show's execs still had high hopes for the second and final week of the engagement. Bill Horstman said business was "fair to middling, about as we expected." Friday's business was strong, the best of the week but not up to last years according to the Cole veepee. Weekend business (April 21-22) gave little encouragement and Monday (23) was an off day. Tuesday (24) was a bright spot with a better matinee and night house of about 7,000. Wednesday dipped and on Thursday General MacArthur was in town, but still crowds attending the circus were better than expected. Horstman observed that with the MacArthur opposition and the organization's lack of a name attraction (no Hoppalong Cassidy as in 1950) were counted, profits midway in the stand were about the same as last year. Other notes said that Terrell Jacobs was still working the cat act, his scheduled replacement not as yet having taken over. A plan for Carl Wallenda to walk a wire high above a down-

Photo No. 6—Billing for King Bros. Circus opening day stand at Macon, Ga., April 9, 1955. Considerable former Cole Bros. paper was used as pictured here. Photo by Joe Bradbury.



town street was called off at the last minute but the press department set a deal for the Cathalas Troupe to do a later stunt which would call for the act to climb to the Marshall Field clock in the Loop and reset it for daylight savings time.

The Chicago stand was concluded following performances on May 6 and afterwards the show returned to its Peru quarters. The May 12, 1951 *Billboard* covered the final days at the Stadium with an article headed, "COLE ORG GOES TO BARN. PLANS STILL PENDING. BIZ EQUALS 1949. No Decision Made on Future Stands." The story said that it had not been decided whether or not the show would play additional dates in 1951. Bill Horstman would give no indication when a decision would be made. He noted that business in Chicago was light and could not be compared with that done last year when Bill Boyd was the draw, however the take was on par with Barnes Bros. at the Stadium in 1949. Saturday, April 28, saw a poor turnout but Sunday (29) provided exceptionally profitable business. Crowds through the final week ranged from small to half of capacity, around 9,000. (The Stadium seats 18,000). Thursday's (May 3) matinee was good. Horstman confirmed the show was still buying equipment for future use, including a semi-trailer tractor (the 3rd), which arrived on Thursday. So far none have been lettered Cole Bros. Weather for the week was hot, in sharp contrast to the first several days. Three matinees were hyped by a special cut rate deal for children. Press work was under direction of Herb Pickard who was brought in late. Although much of the press material was crowded out of the papers by the General MacArthur news, there were two big splash hits in *The Tribune*. Terrell Jacobs continued to work his act throughout the stand. Julie Rand Allen, scheduled to take over, did not make an appearance. A

Photo No. 8—Cole Bros. No. 63, general admission (red) ticket wagon at the Peru, Indiana quarters about 1955. This wagon was later sold to Tony Diano and is currently at the Circus World Museum, Baraboo, Wis. Joe Bradbury Collection.



LAST 6 DAYS!
CLOSES SUNDAY EVENING, MAY 6th
TWICE DAILY — 2:30-8:30

5,000 GOOD SEATS
PLACED ON SALE DAILY
WHEN DOORS OPEN
FOR PERFORMANCES

CHILDREN 1/2 PRICE Exc. Sat. & Sun.
Tickets Now \$1.00, 1.80, 2.40, 3.60
All Taxes Inc.
Mail orders given prompt attention, send stamped self-addressed envelope

CHICAGO STADIUM
BOX OFFICES
1836 W. MADISON
BONOS - STATE & JACKSON

The newspaper ads used for the Cole show in 1951 were all new. This ad is typical of the ho-hum ads used that year. Pfening Col.

final item said that Jacobs was to head a circus unit on the Strates Shows (railroad carnival) and that the organization was adding 5 cars to transport this equipment.

The May 26, 1951 *Billboard* reported that Cole had sold Terrell Jacobs his wild animal act. The deal included 15 lions and tigers, 3 cage wagons, the steel arena and props. Jacobs immediately moved his animals and equipment to Harrisburg, Pa. where he was to join the James E. Strates Shows. He also owned considerable other equipment which would be used on the circus unit with the carnival. Although Cole officials still remained mum on additional dates in 1951 the

article remarked that it was apparent the show would play no further dates this season, but elephants and horse acts may be booked for fairs.

A month of silence from Peru followed but finally the June 23, 1951 *Billboard* came forth with some indication of the future course for the Cole Bros. owners. It was mentioned that the show was available for purchase or lease but only as a whole, not piecemeal. Bill Horstman was quoted that although there has been no serious purchase offers so far the show would "listen to anyone with money" and that consideration would be given to any bona fide offer—if the price is right. Horstman also said that the 10 elephant act was available in 3, 4, or 6 animal sections. The article concluded that apart from additional construction work on new buildings, little is being done at the Peru winterquarters. Horstman's final comments were that he was still shopping for more trucks.

In early July it was announced that negotiations between Tom Packs and Cole Bros. regarding use of the elephants and horses on the Packs circus had apparently stalemated when no agreement on price was reached. Three of the 13 elephants were booked at the Shrine Polio Circus in Oklahoma City, June 30-July 6 with P.J. Jones in charge. In the meantime the former staff began to gradually leave. Lorne Russell, treasurer, resigned to enter business in Williamsport, Pa. and Phil Worthen, who had been purchasing agent, took over the treasurer's job.

No positive statement as to the future of Cole Bros. ever came forth from Wirtz and his associates but it was definitely decided that due to the weak business of the Chicago stand no additional dates would be played in 1951. Wirtz did intend to keep the annual Chicago Stadium stand alive at least for the immediate future. The several propositions made earlier by Jack Tavlin and some of his people to put on the road a reduced under canvas

Photo No. 9—Cole Bros. baggage wagon No. 74 at the Peru, Ind. quarters (now Paul Kelly farm) about 1955. Joe Bradbury Collection.



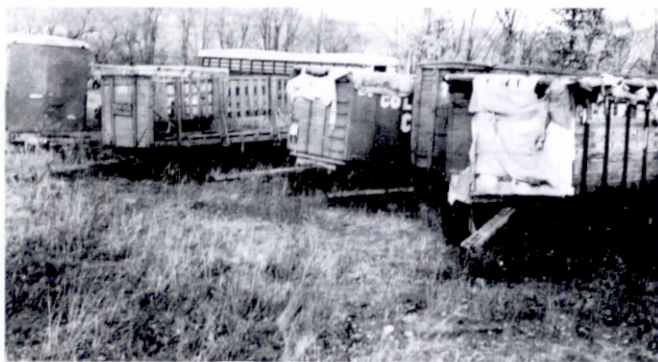


Photo No. 12—Cole Bros. baggage wagons parked at the Peru, Indiana quarters about 1955. Joe Bradbury Collection.

show all fell through. Likewise, a number of possible buyers of Cole Bros. soon faded away. The fact is, there was little or no demand for railroad circus property in 1951. Rail rates had continued sharply upward for some time making the cost factor now squarely in favor of the motorized show. It was evident the limited action Korean War would not bring on a shortage of trucks, tires, gasoline, and accessories as occurred during the 1941-45 World War II period. The biggest assets of the current Cole Bros. show were the elephants and horses and these were immediately made available for fairs, celebrations, indoor circus dates, or otherwise, and were booked through the Barnes-Carruthers agency. This policy would be followed for the next several years. The only personnel retained were those trainers and helpers necessary to work the bull and horse acts. Other staffers, most of them long time experienced circus people, went away to various shows. Frank Orman later began an association with the Clyde Beatty Circus as did others formerly with Cole Bros.

By mid summer 1951 it was evident

Photo No. 10—Cole Bros. cage No. 18 at Peru, Ind. quarters (now Paul Kelly farm) about 1955. Joe Bradbury Collection.



to all, those in the business as well as fans, that the Cole Bros. Circus which had been one of the leading railroad shows in the country since 1935 was finished. At this point this narrative which has told the story of Cole Bros. in two major segments—1935-40 and later 1941-50 for all practical purposes comes to a close. However, to bring the Cole story up to date, 1981, a summary of subsequent events will be related. The reader is advised to consult the major article, "The Terrell Jacobs—Cole Bros. Peru Winter Quarters" by Fred D. Pfening Jr. which appeared in the July-Aug. 1964 *Bandwagon*, the famous CHS 25th Anniversary Special Edition with theme "80 Years of Circus in Peru." This article goes into detail with the story of Cole Bros. after it reached its new Peru quarters in the fall of 1950 until its final demise. Since this particular issue, a major collector's item today, has long been out of print, some of the information contained in it will be repeated here. Also additional "update" info on the Cole story will be included.

During the remainder of 1951 sufficient motorized equipment was secured to transport the elephants, liberty horse acts, and props to make a number of fair dates for Barnes-Carruthers Agency. In the fall of the year two possible buyers for Cole Bros. were mentioned in the trade publication. One was an unnamed Texas oilman, the other, well known circus owner, Jack Mills, who currently had his successful Mills Bros. Circus,



Photo No. 13—Large elephant, ring, office and storage barn at the Cole Bros. quarters, Peru, Ind., about 1955. Joe Bradbury Collection.

motorized, on the road. However, neither of the prospective buyers could reach an agreement on the price with Wirtz. During the year Frank Orman moved into the house at the quarters where he remained until leaving the Wirtz organization.

Early in 1952 Bill Horstman announced that all Cole Bros. equipment and animals not needed for the spring date in the Chicago Stadium would be sold. One of the first buyers was the Kelly-Morris Circus which purchased three elephants, Blanche, Trilby, and Katy, all non-performers, the hippo and cage, and several head of lead stock, zebras, donkeys etc. The hippo den, an historic vehicle which had been built at the old American Circus Corporation quarters in Peru, in the late 20's for the huge male, Victor, and gone to Cole Bros. in 1940 was remodeled for use as a semi trailer on Kelly-Morris for the 1952 season. I saw the Kelly-Morris Circus, September 20, 1952 at Jasper, Georgia. The former Cole hippo was displayed in its cage as a walk-through pit show on the midway. The

Photo No. 11—Cole Bros. baggage wagon No. 22 with the final 1950 season lettering and color scheme still plainly visible is parked at the Peru, Ind. quarters (now Paul Kelly farm) about 1955. Joe Bradbury Collection.





Photo No. 14—Burial of deceased elephant at the Cole Bros. quarters, Peru, Ind. in 1956. In rear are baggage wagons last used by Cole in 1950 and at top left a portion of the Rudy Bros. elephant semi can be seen. Fred D. Pfening Jr. Collection.



Photo No. 15—Cole Bros. No. 75 air calliope body at Bradley Farms near Rochester, Ind., June 1950. The calliope was then in use as a coal storage bin. It had last been on the show in 1939. Currently it has been fully restored and is at the Circus World Museum, Baraboo, Wis. Photo by Joe Bradbury.

three ex-Cole elephants, along with an air calliope mounted on a truck, made a downtown bally parade each day. The bulls led by Blanche, a tremendously large elephant, made an impressive sight.

In early 1952 the Cole Bros. Mack trucks were sold to concerns outside show business and on March 29 all of the railway cars with the exception of the elephant car were sold to the Luria Steel & Trading Co., a major scrap concern in Chicago. The Cole train followed that of Dailey Bros. to the junk pile in a short four month period and thus half the number of railroad circuses that were on the road in 1950 were now gone forever. The fate of the individual Cole Bros. rail cars is not known to the author. In all probability the stocks and coaches were reduced to scrap promptly but tradition has it that the flats were kept intact for many years and were later put into use for piggyback service, a forerunner of the 80 ft. plus flats later manufactured especially for that purpose. No doubt all of the former Cole flats are now gone.

As soon as Horstman said that Cole Bros. items would be sold piecemeal there was considerable interest in the parade type vehicles owned by the show. The Cleaver-Brooks Co. of Milwaukee purchased the steam calliope, America, and Chappie Fox went with the vice president of that company to Peru in the spring of 1952 to pick it up. Also loaded on the lowboy to return to Wisconsin were the two pony floats, Mother Goose and Old Woman in Shoe. The Goose tab was for Fox personally and Roland K. Wilde got the Shoe. All three of these vehicles were stored inside a hanger at the Bunker Hill Naval Base near Peru. Chappie recalls that Arthur Wirtz had told him that the entire Cole show was

stored inside the hanger and after he saw the place he agreed that certainly appeared to be the case. The fact that the Goose and Shoe floats were stored with the rest of the Cole equipment in the spring of 1952 poses some interesting speculation. Neither of the two vehicles had been carried by the show for the 1949 and 1950 seasons. They had last been used in 1948 and supposedly were stored in the Louisville, Ky. quarters when the show departed on the road for the 1949 tour. When, and by what route did they get to Peru? Best guess is that when the fourth stock car which was not carried in 1949 but left in Louisville was sent to Peru after the Cole train arrived there in October 1950 the two pony floats were loaded inside of it. Johnny Herriott recalls that considerable shop equipment, tools, including harness making equipment that had been stored in Louisville was shipped to Peru in the fall of 1950. All of this equipment plus the Goose and Shoe floats were in all probability loaded inside this stock car.

There is also some mystery concerning the whereabouts of the Cole Bros. sea lion cage during the 1949-52 period. It also was last used by the show in 1948 and supposedly was left at the Louisville quarters in the spring of 1949. The cage next turns up at the Kiddyland Zoo in Vincennes, Indiana in 1952. Possibly, but not probable, the cage could have been shipped in the stock car had its wheels been removed but it was a fairly large vehicle and very heavy, of all metal construction. Best guess is that the seal den went either directly to Vincennes from Louisville or by way of Zack Terrell's farm near Owensboro, Ky. where several baggage wagons were parked.

The Columbia tableau which had served as the Cole Bros. reserve seat ticket wagon for many seasons was purchased by the late John Kelly, the founding father of the current Circus World Museum in Baraboo. The Columbia wagon became the first of many circus vehicles to be acquired by the museum. Joining it soon were the America steam calliope and the

Mother Goose and Old Woman in Shoe floats. Some years later the Cole sea lion den mentioned here also got to Baraboo. The late Alex Irwin got it from the Vincennes Zoo and after his death the Circus World Museum was able to obtain it.

As had been his custom for a number of years Wirtz again produced a circus to play the Chicago Stadium opening in mid April 1952. The Cole Bros. title was used and after the closing performances on May 5 the animals and equipment were returned to the Peru quarters. In late May elephants, a liberty horse act, and a pony drill were booked with the World of Mirth Shows (railroad carnival) for the season. The Barnes Bros. title was used for this circus unit on World of Mirth and the two Cole Bros. bannerline wagons were also carried.

In September 1952 all of the Cole wagons stored at the Bunker Hill Naval Base were moved to nearby Peru quarters.

Wirtz again had a circus at the Chicago Stadium in the spring of 1953 and the Cole Bros. title was used by him for the last time.

About 1954 the Cole Bros. elephant car and later the general admission (red) ticket wagon were sold to Tony Diano of Canton, Ohio. For several years Diano used the car to transport his elephant herd to various show dates. Eventually both the elephant car and the ticket wagon were acquired by the Circus World Museum in Baraboo and are currently located there.

In the early spring of 1954 Floyd King and Arnold Maley got use of the ten Cole Bros. elephants for their King Bros. Circus. The bulls were on hand for the King opening in Macon and made most of the season with the show, however, for a period they were sent to

the West Coast for the filming of "Elephant Walk," and later returned to King. During the time they were away from the show Wirtz purchased three elephants from Sy Rubens, owner of Rogers Bros. Circus, Mary, Judy, and Shirley Temple and sent them to King for replacements. Also Bill Woodcock's three elephants joined King Bros. for several weeks while the Cole bulls were in Hollywood.

In late 1954, King and Maley purchased the ten Cole Bros. elephants from Wirtz. Some years ago the late Arnold Maley told me the story of this. He said that Floyd King and himself worked out the deal with Bill Horstman, Wirtz' representative. The entire purchase included the ten elephants, Big Babe, Louie, Carrie, Jean, Little Babe, Big Jenny, Tess, Nellie, Little Jenny, and Wilma, and the two sideshow bannerline wagons. Maley said they wanted to buy the Cole title but Horstman would not sell it, although they were given permission to use it for the coming 1955 season. Considerable amount of Cole billing paper was also in the deal. The total purchase prices was \$55,000.00. Maley said they paid Horstman \$30,000 on the spot and terms were worked out for payment of the balance during the season. The two sideshow bannerline wagons were modified to be pulled by a tractor overland and were used by King Bros. in 1955. The 10 huge elephants made a terrific flash in the daily street parade, in the menagerie line, and in the performance.

Unfortunately for King and Maley the great business they experienced during the 1954 season didn't continue in 1955. The "too big" 1955 show just couldn't move easily and the heavy nut and mediocre business took its toll. Although at the end of 1955 the show was not completely broke it was "badly bent." King and Maley tried it with two separate and much smaller King Bros. shows, eastern and western un-

its, in 1956 but both shows ended in bankruptcy before the season was concluded. Maley said that Mr. Wirtz repossessed the elephants for the balance due on them.

In the meantime Paul Kelly had entered the Cole Bros.-Peru quarters picture. For some time he managed the place for Wirtz and then about 1956 purchased the quarters and remaining equipment and animals. Baggage wagons, cages, and all other unsold equipment were stored in the quarters buildings or parked on the grounds. Mr. Kelly who has recently provided considerable information by way of CHS member L.A. Sadler for the purpose of this article recalls the repossession of the 10 elephants which had been sold to King Bros. He said that two of the elephants had been left at Miller's Wild Animal Farm at Pigeon Forge, Tenn. and another at the Atlanta, Ga. zoo. The remaining 7 were scattered about the country but all 10 were eventually returned to Peru. Several King Bros. vehicles ended up parked at the Peru quarters for years. One semi carried the title of Barney Bros., a show some King employees tried to get going after the regular shows had folded. It had a very short life of only a few stands.

In the summer of 1956 the Circus Historical Society held its annual convention in Peru and were the guests one day of Paul Kelly at his quarters. At that time most of the former Cole baggage wagons were still parked around the grounds and in reasonably good condition.

Kelly continued through the years to book the elephants at various indoor circus dates and with shopping center shows. A number of other elephants not connected with the 1950 Cole Bros. Circus passed through his hands and became a part of his herd. During the years several elephants died and were buried at the quarters site.

In 1959 Wirtz sold the Cole Bros. title to the Acme Circus Corporation of Deland, Fla. which operated the Clyde Beatty Circus, motorized since 1957. In 1959 the show became known as Clyde Beatty-Cole Bros. Combined Circus and has been on the road continuously under that title to this date (1981).

What now remains in the way of

physical equipment, parade wagons, baggage wagons, cages, and railway cars of the Cole Bros. Circus of 1935-50? The greatest concentration of restored Cole wagons and cars is located at the Circus World Museum, Baraboo, Wis. A few wagons and cages are still in the Peru, Indiana area but other than these there are no other vehicles from the Cole show known to exist. Some Cole equipment was scattered from the former quarters at Rochester, Indiana which burned in February 1940. The wagons that were saved had been stored in sheds not involved in the flames or at nearby Bradley Farms. Again when the show vacated its Louisville, Ky. quarters in the spring of 1949 a number of wagons were dispersed from the area and did survive for a period of years. Finally when the show closed as a touring outfit following the 1950 season its equipment was stored at the Peru quarters where eventually some vehicles were sold to others while the remaining group was stored for many years before gradually being reduced to junk. Some, however, do remain in 1981. The Cole Bros. wagons at the Circus World Museum include some that were on the show during its final season of 1950. These were the America steam calliope, Columbia bandwagon, No. 63, red ticket wagon, and No. 103 big top pole wagon. The entire roster includes 15 vehicles that formerly saw service on Cole Bros. in the 1935-50 period and each one has been authentically restored to its original condition. Also at the Baraboo museum are the skeleton remains of several baggage wagons that came from Bradley Farms near Rochester, Ind. These are not listed as existing wagons because of their remnant state. To appreciate the remarkable restoration done by the Circus World Museum on some of these wagons one should

Photo No. 16—Cole Bros. No. 28, hippo den, last used in 1938, lies as a derelict in a pig pasture at Bradley Farms near Rochester, Ind., June 1950. This wagon has been completely restored and is at the Circus World Museum, Baraboo, Wis. Photo by Joe Bradbury.



Photo No. 17—Cole Bros. wagons in a pig pasture, Bradley Farms, near Rochester, Ind., June 1950. From left to right are No. 96; No. 31, grocery; No. 107, stringers, and No. 61 sideshow. None had been used since 1939. The remains of these and other wagons formerly at Bradley Farms are now at the Circus World Museum, Baraboo, Wis. Photo by Joe Bradbury.





Photo No. 18—Cole Bros. No. 73 baggage wagon at Zack Terrell's farm, Owensboro, Ky. Date of photo uncertain but probably in the 1960's. Fred D. Pfening Jr. Collection.

have seen their condition before going to Baraboo. In June 1950 I visited the old Cole quarters site at Rochester, Ind. and then went to Bradley Farms a short distance out of town to see and photograph a number of wagons which had been stored there. The air calliope body, without wheels and gears, was used for a coal storage bin. In a pasture populated by grazing pigs were the remains of No. 28, hippopotamus cage wagon, and about 8 or 9 baggage wagons. I climbed a fence and braved the pigs to get the photos pictured here. Today both the air calliope and the hippo cage are fully restored. In time, wagons will be returned hopefully, the baggage to their former glory. The Baraboo wagons are as follows.

Original Circus Wagons at Circus World Museum, Baraboo, Wis. That Were Once on the Cole Bros. Circus.

Cinderella float (last used in 1937)
Old-Woman-In-The-Shoe float (last used in 1948)

Mother Goose float (last used in 1948)

No. 1—Lion & Mirror Bandwagon (last used in 1937)

No. 12—Robbins Bros. Cross cage wagon (last used in 1940)

No. 19—Cole Bros. seal den - all steel construction (last used in 1948)

No. 28—Hippopotamus cage wagon (last used in 1938)

No. 29—Cole Bros. baggage wagon (last used in 1938)

No. 41—France Bandwagon (last used in 1938)

No. 62—Columbia Bandwagon (last used in 1950)

No. 63—Cole Bros. Circus red ticket wagon (last used in 1950)

No. 71—Asia Tableau wagon (last used in 1938)

No. 72—America steam calliope wagon (last used in 1950)

No. 82—Cole Bros. air calliope wagon (last used in 1939)

No. 103—Cole Bros. big top pole wagon (last used in 1950)



Photo No. 19—Unidentified youngster looks over a Cole Bros. baggage wagon at the Zack Terrell farm, Owensboro, Ky. Photo probably taken in the 1960's. Fred D. Pfening Jr. Collection.

The No. 30, Cole Bros. elephant car is also at the Circus World Museum.

When the show departed its Louisville, Ky. quarters for the final time in the spring of 1949 a number of baggage wagons no longer used on the road were left there. These were later moved to Zack Terrell's farm near Owensboro, Ky. where they remained for several years. These are all gone now, unless conceivably one or more was picked up by parties who hold them at some undisclosed locale.

So far as is known there were no Cole wagons left in the Ojus, Fla. area which served as quarters for the show during the winter of 1949-50.

The remainder of the known existing Cole wagons are in Peru, Indiana.

Phil Parson has former Cole Bros. No. 73, wardrobe wagon at his home. It has been used in Peru Festival Parade and currently has been painted white and lettered with the Sells-Floto title in red. This title is strictly for parade purposes. The wagon was last used by Cole Bros. in 1950 and was obtained from the Kelly farm.

At the Paul Kelly farm there are two cages inside the elephant barn, No. 18, a two arch den with sunboard and No. 12. Behind the barn are parked seven baggage wagons that were used on the

Photo No. 22—Former Cole Bros. quarters, now Paul Kelly's, Peru, Indiana, 1979. This photo is a back side view of the elephant barn showing the two wings that were added. The wing on the left is the ring barn. The portion between the wings was built for offices in January 1951. The seat wagons at right were formerly used on the Hunt Bros. Circus. Photo by Verne Sadler.



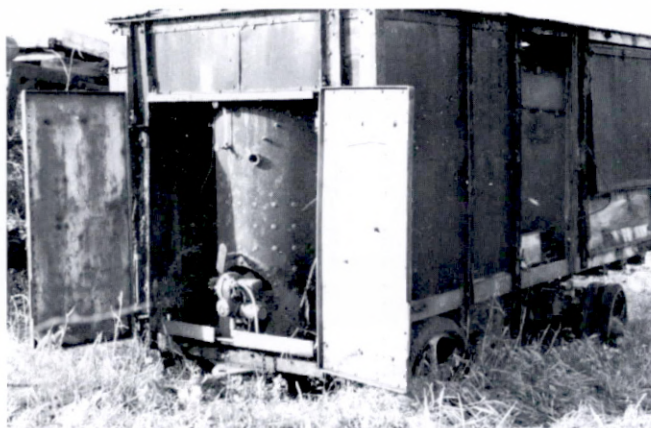


Photo No. 23—Cole Bros. No. 21 steam boiler wagon, last used in 1950, is shown here at the former Cole quarters, now Paul Kelly's, at Peru, Ind., in 1979. Photo by Verne Sadler.

Concerning the raised cement pad with high iron bars around it at the rear of the Peru cat barn, Kelly advises,

"I built a cage on the outside, no pool. The pool was on the inside. I was getting another hippo but never did. Dot (Dorothy Kelly) worked the seals there and used the pool inside."

There are unanswered questions on the disposal of many of the 1950 Cole wagons and cages now down to the final remnants some 31 years later. It may be recalled that several seat wagons had been built by the Kentucky Trailer Co. and only used during the 1949 season and short canvas tour in 1950. These were of steel construction, equipped with pneumatic tired wheels, and could have been very easily adapted for non-circus purposes. In all probability they were sold to various firms which had use for them. The sideshow wagons that were repossessed from King Bros. were said to have later gone to a construction company. Time and weather eventually reduced the many Cole baggage wagons with the solid rubber tired, carnival type wheels to the approximately 7 which remain to this day.

It's sad that we didn't show greater affection for the old Cole wagons with their "carnie" type wheels. Perhaps had we done so there would have been more around today. But such is life. We couldn't appreciate them, our only love being turned to the "traditional" wagon with the steel tired wheels. All of us used to scoff at the Cole vehicles with the solid rubber tired wheels. Well, we didn't like those with pneumatic tires either. Back in the late 1940's and early 1950's when the movement directed toward the salvation and restoration of the circus wagon began, I was one of those "crying in the wilderness" over the plight of these old treasures. The past decade had seen the great wagon burnings at Peru and

Sarasota. Others were left to rot and ruin. Unfortunately our efforts of salvation were directed almost entirely to the "old time" wagon. What a shame the carnie wheeled wagons weren't included. No doubt many of those at Owensboro and Peru would have survived. It's good, however, to know the Cole Bros. pole wagon used during the final 1950 season is at Baraboo with its hard rubber tired wheels and orange and blue color scheme still intact.

The "second portion" of the Cole Bros. history penned by this author now comes to a close. The first part which told the Cole story from its beginning in 1935 on through the 1940 season appeared in 13 installments in *The Bandwagon* running from the May-June 1965 issue and concluding in the Nov.-Dec. 1967 issue. (All installments were not consecutive). Granting taped interviews and providing original documents for this section were famed showmen Floyd King and Arnold Maley, both of whom have now passed on. The second part of the Cole story began in the Nov.-Dec. 1976 issue of *Bandwagon* and covered the 1941 season. Each of the 10 seasons through the final 1950 tour were covered in separate installments. The current one has told of the demise of the show and disposition of its equipment. After 16 years the Cole Bros. 1935-50 story has now been told. The response from the readers has been tremendously encouraging. Nothing I have ever done in the past has come close to matching the favorable reader reaction of this Cole history. It is probably because so many of us have fond personal recollections of the show. Although the task has been long and difficult I consider this to have been a labor of love. However, to the author can go only a portion of the credit. Without the help of so many the task would have been impossible. I would like to thank the following who have rendered so much assistance in putting together this second part of the Cole story, Noyelles Burkhart, Wilson Poarch, Fred Pfening Jr., Gordon Potter, Tom Parkinson, Verne Sadler,



Photo No. 21—Inside ring barn at the former Cole Bros. quarters, now Paul Kelly's, Peru, Ind., 1979. In background are pictured the two remaining Cole Bros. cages, No. 18, twin arch with sunboard at left, and No. 12 at right. Photo by Verne Sadler.

Paul Kelly, Joe Fleming, Eddie Howe, Johnny Herriott, Dan Draper, Gordon Carver, Bill Elbirt, Bud Sims, and the staff of the Circus World Museum, Baraboo, Wisconsin.

Epilog: It was promised earlier that an update on the latest information available on the question of whether or not Arthur Wirtz and his associates purchased the Ojus, Florida quarters would be given in this final article. There is still no positive answer to this question, however most of those who were closest to the situation believe that Wirtz did not get the Ojus property. Possibly someone in the Tavlin group got the property, it could have been sold to others, or could have reverted to the original owners. If and when a positive answer can be obtained it will be printed in *Bandwagon*.

Photo No. 20—Former Cole Bros. No. 73 baggage wagon at Phil Parson's place, Peru, Ind., in 1979. The wagon was last used by Cole 1950 but has been lettered Sells-Floto for use in the Peru Festival Parade. Photo by Verne Sadler.



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AL G. BARNES

THE EARLY YEARS

OF THE TRAINED WILD ANIMAL SHOW

PART TWO

By Robert S. MacDougall

INTRODUCTION

As a long time resident of the Los Angeles, California, area, Bob MacDougall has spent three decades researching and collecting information on the Al G. Barnes Circus. Information and material on the Barnes show has been funneled to him by Bob Bernard, Gordon Borders, Don Francis, Walt Mathie, Chang Reynolds and Dick Conover.

At first many circus historians took the facts as presented in the book, Al G. Barnes, Master Showman, as the final word on this show, but as time has passed it was found that although the book basically followed the Barnes history, it was out of line as to dates and other details.

Mr. MacDougall has compiled a thick notebook containing perhaps the largest amount of information ever collected on a given circus. The book has been made available to the Bandwagon editor who has selected various parts to present in this article. Additional material on the years after 1910 will appear as part of the series on the Barnes show being written by Chang Reynolds.

Mr. MacDougall, an engineer by profession, is now general manager of the Blue Unit of the Ringling Bros. and Barnum & Bailey Combined Shows.

Alpheus George Barnes Stonehouse was born in Lobo, Ontario, Canada, on September 1, 1862, to Thomas Stonehouse and Sarah Barnes. He had two sisters, and three brothers, two of whom Albert T. Stonehouse and Jerry Stonehouse, were associated with him during his circus career. During his life he was married three times to Armenta "Dolly" Barlow, Sara Jane Hartigan and Margaret Goldsboro. He had two daughters and one son by his second wife Jane. Barnes died in Indio, California, on July 25, 1931 at age 68, just five months after marrying Margaret Goldsboro.

Barnes' boyhood was spent on a farm in Western Canada where his father was a contractor in the lumber camps of the northwest. His father rented horses to the lumber companies for hauling logs. By 1876 Al G. was fourteen and was working horses for his father. He gained quite a reputation for being able to handle horses considered too mean or stubborn to be used in teams. Barnes senior would buy these



animals at a bargain price, and young Al had the patience and understanding to regain their confidence and in time made them useful. This patience and understanding was applied to training dogs and soon they were able to perform useful tasks.

Al G. left home to take a job with a railroad company in Northern Michigan. He became a member of an advance surveying team. His job consisted of helping move supplies to forward camps. He worked for the railroad for several months and then returned home.

During his late teens he had enough trained dogs to put together a small act. He began entertaining locally. His father died in 1881 when Barnes was nineteen years of age. After the loss of his father he moved west giving shows with his trained dogs. A short episode of raising horses in Montana was abandoned and he returned to the road with his dogs, traveling extensively through the west and northwest.

Traveling with a buckboard wagon loaded with hoops, barrels and other props, two dogs and a horse, Barnes would arrive in a town and make arrangements to hire the schoolhouse, and then give a child a free ticket to lead the dogs through the streets, while ringing a cowbell and announcing that

the "Al G. Barnes Educated Dogs" would give one performance that night.

One of his dogs, Rouser, turned out to be a talking dog. He had a yawn that sounded like "yes" and sometimes like "I won't." One word said clearly was "Barney," many of Barnes friends called him Barney for this reason. In a small town in Utah Barnes purchased a balking mule, which was quickly added to the show. He would give anyone \$25 who could stay on the mule for two or more minutes. In a 1924 interview Barnes stated that he only had to pay out twice.

In the middle 1880s he formed a one ring show that was called "The Al G. Barnes Wonderland Shows." The bandwagon on this show was a small buggy, decorated with red, white and blue bunting. The band consisted of one clarinet player. He closed this show in Sacramento, California, and made a trip to San Francisco to purchase territorial rights to the Edison "Vitascope" the first practical motion picture projector. With the projector and several reels of pictures he returned to Sacramento and added the movie show as a new feature of the after concert.

In out of the way places where kerosene lamps were the only means of lighting he found it necessary to use rubber bags filled with gas to insure proper projection of the pictures. These bags were about four feet square and the gas was made by the carbide process. To force the gas up into the machine's pilot light, and thence to the carbons large weights were placed on the bags, alternately. There were many times when he paid small boys and allowed them to see the show by sitting on the bags.

This show wound up in Glenwood Springs, Colorado, where Barnes boarded with a Dolly Barlow. He formed a partnership with Miss Barlow in 1895. His older brother Albert was employed as an advance agent. Albert remained with him through the days of the big show. Albert became well known for his trained sea lion act, using the name Capt. Stonewall.

The performance of the Barnes show during this period consisted of trained dogs, ponies, monkeys and two goats, with the Vitascope as an added attraction.

Opening in the spring of 1895 in Glenwood Springs, Barnes had a successful tour of the southwest and returned to California for the winter. But the drain on funds to maintain the rights to the Vitascope through the winter months were great. The 1896 season was started with very little in the treasury, but after a few stands the show was back in the black, and the following seasons were successful and Barnes prospered. During the seasons of the late 1890s Barnes' name

appeared in the *Clipper* in connection with other shows referring to Prof. Barnes, Al G. Barnes, and Capt. Barnes.

These names were mentioned in the trade press, sometimes appearing on two shows at the same time. This came about by his wife and brother working some of his trained animal acts on different shows simultaneously.

In 1898 Barnes joined forces with Bob Cunningham, an escape artist and magic performer.

In 1900 Barnes' partnership with Dolly Barlow was cemented completely when they were married. Her long association with him found her in many varied capacities on the show from treasurer to animal handler. It was in 1900 that Barnes purchased a young mountain lion and began to train it. This animal eventually became his first riding lion and was the feature act of his show. During the early spring of 1900 Barnes took his trained animal show to San Francisco as the feature attraction of the Chutes Amusement Park. He opened a second stand at Chutes on March 24, 1901.

Al G. Barnes' next experience in the circus business came after he joined the Great Buffalo & Wild West Show, in 1902. The show allowed grifters to operate strong and this was a constant cause of trouble as the show toured the east. He fulfilled his contract only after enduring a bad cookhouse and gaining a vast knowledge of grift.

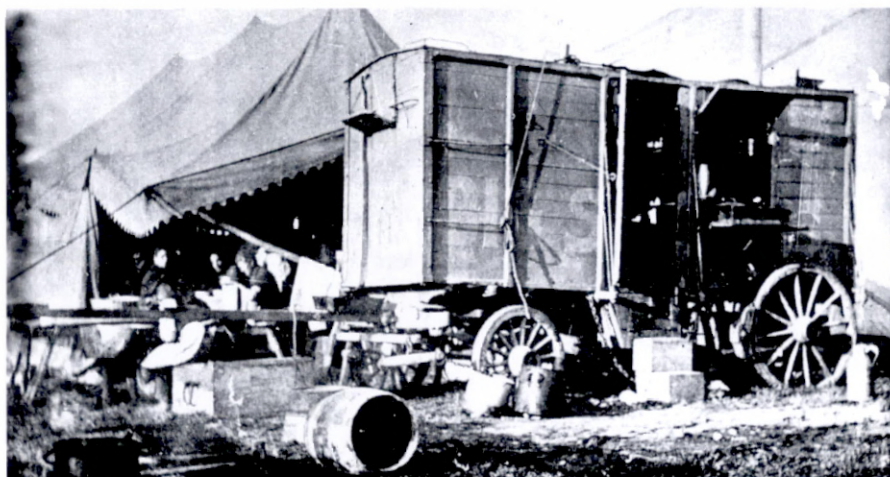
The riding lion act was taken on a tour of the Eastern vaudeville circuit, followed in 1903 by an association with the Sig Sautelle Circus. Reference to his being on the Sautelle show appeared in the October 3, 1903 *Billboard*.

During the 1904 season Barnes and his animal actors appeared on the Hargreaves Circus as the feature attraction. This was a rail show using a 110 ft. big top with three 40 ft. middles. Nero the horseback riding lion, was presented by Mademoiselle (Dolly) Barnes. The Barnes animal collection in 1904 consisted of four ponies, 10 dogs, four monkeys, a baboon and the mountain lion.

In the late winter and early spring of 1905 Barnes was with the Circo Pubillions playing dates in Cuba. He returned to Abilene, Kansas, in May and joined the Parker Amusement Co.

This began a routine that was to be followed for the next few years. Barnes booked the animal acts during the winter and played the summer season with the Parker carnival, where he was to remain through the 1908 season.

The New Parker Amusement Company, Harry H. Raver, lessee and manager, played the Firemens Spring Carnival in Corsicana, Texas, April 16-18, 1906. A four page program, mostly advertising, was published for this date. On page three of this



The light construction of this early Barnes cookhouse wagon is typical of the wagons used on the show during its first

years on its own train. The light duty wheels came from farm and dray wagons. Chet Shusser Col.

program the following appears, "The Barnum Of Them All—THE ANIMAL CIRCUS, 125 Performing Wild Beasts 15 Big Acts.

Al G. Barnes and his troupe of \$10,000 challenge educated Arabian Stallions.

Mille Barnes and her troupe of high school performing dogs and goats.

Sam Copeland and his famous 'Whoa Maud,' more laughs than a circus of clowns.

Lieut. Edward Kelly, America's youngest lion tamer, entering a den of forest-bred African lions. Giving a reproduction of the hunt, the chase and the capture.

Prof. Stonewall and his trick riding bear, Burney.

Princess Anita the dancing girl in the lions den.

Jackson & Jerry. Two smallest horses in the world, measuring seven inches in height, in their funny maneuvers.

Mille Barnes presenting Nero, the only lion in the world that is actually trained to ride the back of a running horse in the circus ring.

Nina and her troupe of Leopards, Pumas, Jaguars and Lions, showing the monarch of the forest in subjugation.

Maud & Teddy, two British Columbian Black Bears, on a revolving ladder suspended 50 feet in the air, an act that must be seen to be believed. The acme of animal training reached.

Mille. Adaline and her Cackatoo circus. Introducing Cockatoos, Maccaws, Golden Pheasants, Birds of Paradise with delightful plumage of wonderful grandeur.

Hawk Eye the Russian dancing bear presenting his highclass Highland fling dance, only one of a kind.

Sarah and Trixie, monkey and dog. Greatest double animal jockey act ex-

tant with sensational somersault finish.

Al G. Barnes and his laughing and talking pony, Romeo. Adds, Multiplies and Subtracts. See Romeo.

The Terrific Fight for Life in the Lion's Den. Capt. Ray Ward, entering a cage with Czarina Wallace, a lioness that has a record of killing and partly devouring three former trainers, yet, at each and every performance, Capt. Ward, at the risk of his own life, enters the cage and fights this lioness to a finish. The most thrilling, daring and senasational act presented to the American public." (The original of this Parker program is in the Pfening collection.)

The carnival played week long engagements, as opposed to the one and two day stands of a circus.

While on the Parker show in his final season of 1908 a very important event took place, Barnes purchased his first elephant "Ruth."

Barnes had been attempting to buy an elephant for two years. A letter in the files of the Circus World Museum, Baraboo, Wisconsin, was written by Barnes on January 26, 1906, to William P. Hall, the animal dealer in Lancaster, Missouri. Although the letterhead for the Al G. Barnes Trained Animals listed a permanent address of Chester, Pa., the letter showed a return address of Glenwood, Colo. In this letter Barnes writes, "Please give me lowest figure on one of your largest elephants—also price on the smallest one. I want to buy an elephant and a male lion." Hall gave him a price on the elephants as well as a lion. Barnes wrote again to Hall on March 4, 1906, (letter also in files of Circus World Museum), as follows: "Have you disposed of your elephant yet. You put your price too high for me—I want one but can't pay a price like that. I will give you \$300 for your smallest female



lion. You remember a year ago when I bought the lioness and cubs—you offered me that female for \$300. The big male arrived O.K. The weather is fine, we expect to start on the road the latter part of March." This letter had a return address of Hyde Park Theatre Zoo, Sustin, Tex."

It was also in 1908 that the Al G. Barnes Shows was incorporated in Denver, Colo. on February 20, with a capital stock of \$500,000. Barnes opened with the Parker carnival on April 16 and closed on October 17, 1908, in Lewiston, Idaho. Barnes wintered in Seattle, Wash., and played winter dates in auditoriums, skating rinks and armories.

A January 16, 1909 *Billboard* reference advised that the Barnes show had been divided into two units with Al G. in charge of one and James A. Morrow the other. (Morrow, a trusted employee, was to continue as the manager of the show in 1909.) The show played Plendleton and Baker City, Ore. as well as Walla Walla, Washington, to turn away business. Featured on the show at that time were Martha Florine, spotted leopards, Ed Kelley, big lion group, The Marvelous Bend, gymnast, Charles Cook, boxing kangaroo, Barnes Arabian Stallions and Nero, the riding lion.

A February 20, 1909 *Billboard* article stated that the 1909 season would open on April 17. Actually it opened in Lewiston, Idaho, on April 12, and con-

Edward Kelly presented the big Barnes lion act prior to the arrival of Louis Roth. In the early days the wild animal cages were parked on the back side of the big top. The cages are in the background of this photo. Pfening Col.

tinued in that city through April 25, according to later press references.

The opening dates are contradictory to information received from Harold Bushes, who was with the show in 1909. Mr. Bushes states that the show opened in Spokane, Wash., with an 80 ft. big top with three 30 ft. middles, with eight high seats on one side only. Lighting was with gasoline torches.

James A. Morrow representing the show signed contracts with the billposters union in February 1909. The 1909 season was spent with the Con T. Kennedy carnival, with the equipment carried on the Kennedy train of 10 cars.

The program in 1909 was as follows: Al G. Barnes and six stallions; George Masters and four goats; Eolis with Russian High School Horse; Romeo, the laughing and talking pony; Bobby Thornton, clown with seven bears; Martha Florine, leopards and panthers; LaBelle Carmen and 23 dogs;

This tableau bandwagon was the first to be used by the Barnes show. It was constructed in winter quarters in 1910. It was used for over 15 years. This photo was taken in 1921. Pfening Col.



Tim Buckley elephant; Aurelia Altmore and African Lions; Capt. Stonewall, sea lions; Hadji Nofa and Menage Camels; Harry Wilbur and 61 Monkeys; Charles Cook and Kangaroo; Mille Barnes, Riding Lion; Tom Moore, Cockatoos and Macaws and Eddie Kelley, Caesar Wallace-Lion Hunt.

Two additional elephants were added during the 1909 season, Babe and Jewel, making a total of three. Four new 16 ft. cages arrived on the show in Everett, Wash., on September 4.

During the 1909 season the show played six day stands, showing in Idaho, Oregon, Utah, Montana, Washington and Alberta, Manitoba, Saskatchewan, British Columbia in Canada. These multidade stands no doubt included a number of fair dates.

The show closed after playing a stand from September 20 to 25 in Spokane, where the show wintered.

On October 24, 1909 Barnes wrote to William P. Hall. This letter of the Al G. Barnes Trained Wild Animal Circus is in the collection of the Circus World Museum. It reads as follows: "I just closed my season and it was the most successful one I have had. I am located here at a very fine and comfortable quarters for the winter, and have sent part of my acts into high class vaudeville. My leopard act is now on its way to California. The sea lions opened here last night and made a big hit. The three elephants go out next week and the big lion act follows, also the riding lion and bears, so you can see that my expenses will be off this winter. I have 16 animal acts all together, and used three rings all last season. It was a novelty and people went wild over the show. I had no cars of my own and that was the greatest drawback I had.

I would like to know if you have any cars or cages and wagons on hand, and if so what arrangements could I make with you to secure same. I would be willing to buy on good terms or would lease for a time.

I need about 10 cars, probably I could get along with 9.

Let me know at once if you have any proposition to offer, and address me here as below.

With best wishes and hoping your business has been good."

Although the above letter was written from the Spokane winter-quarters, small print on the letterhead read: "The Al G. Barnes Shows Company, Incorporated. Permanent Address: Glenwood Springs, Colorado."

From the letter to Hall it is clear that Barnes wished to make the step to owning his own rail equipment. No information is available to indicate that he purchased any cars from Hall. There is suggestion that he bought a photographer's car in Spokane and another one in Missoula, Mont. In addi-

tion he bought what he could of the Parker (Kennedy) unit he had been on in 1909. His first rail show of 1910 was quite an array of odds and ends of show equipment. A shed was built on an old flat car to carry the three elephants, Ruth, Jewel and Babe. A steam calliope was used that year. It was unattractive, with sunburst wheels and the only carvings were winged snakes on the side. The wagon was used through the 1920 season.

A reference in the February 26, 1910 *Billboard* mentioned that Barnes had returned from an extended Eastern trip with four cars of equipment and new property, including the stateroom car "Daddle." An April 24, 1910 *Billboard* reference stated that the 1910 big top would be a 120 foot round top with four 30 foot middles. The dressing room was to be a 60 foot round top, and the side show was a 75 foot top with one 50 foot middle. The new canvas had come from the F.O. Berg Company. Wardrobe was ordered from the Lilly Company of Columbus, Ohio. A new line of paper had been ordered from the Ackerman-Quigley Lithographing Company, of Kansas City, Missouri.

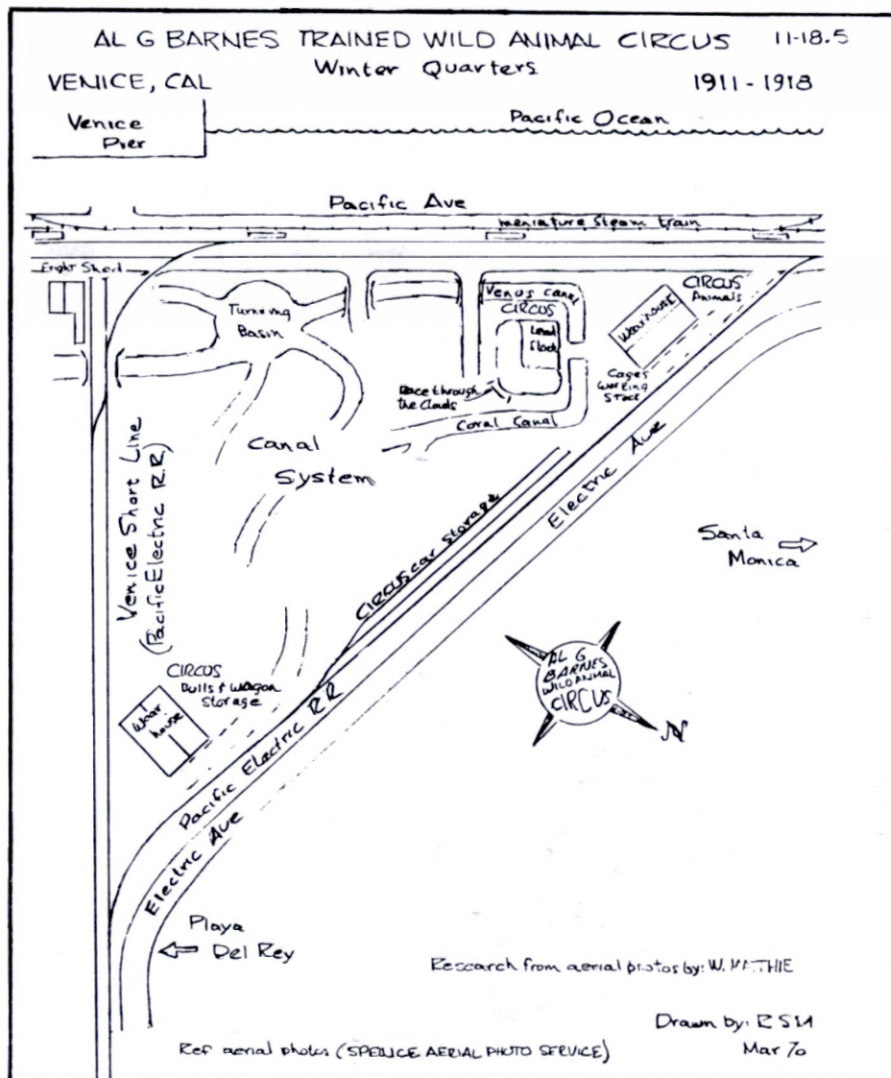
How many cars did Al G. Barnes have on his first show owned train? Available information does not provide the answer to this question. Following the close of the 1910 season an article appeared in the December 24, *Billboard* stating that the show had one advance car and eighteen cars back on the show during the past season. There is no question that this was a correspondent's exaggeration regarding the show train. Although it is true that the show was greatly enlarged from the 1909 season, it would have had to have been nearly three times as large to fill eighteen cars. Material provided by the late Walt Matthie shows that the Barnes train for the years of 1911 to 1915 consisted of a total of seventeen cars. They were, one advance, three stocks, two box cars, seven flats and four coaches. It was not until the 1916 season that the cars jumped to a total of 29.

Our educated guess is that the Al G. Barnes Circus traveled on ten cars during the 1910 season.

The 1910 season opened with a six day stand in Spokane, April 18 to 23. Featured for the first time on the Barnes show was Louis Roth, a wild animal trainer. Details of the 1910 route and program appeared in the Chang Reynolds article in the May-June 1980, issue of *Bandwagon*.

Some insight into the caliber of the first year of the Barnes show on its own train is given by Louis Roth in his book *Forty Years with Jungle Killers*, published in 1941.

Roth relates, "Barnes showed in the Northwest and in Canada during the season of 1910, and it was in a small Canadian town that he decided the



This drawing made by the author in 1970 shows the layout of the original winter quarters in Venice, California.

show had grown to proportions large enough to afford a cook. Theretofore the entire troupe had boarded at restaurants, and it was a distinct innovation when Harry, the first cook, shouted the old-time circus call to meals, "the flag's up."

Roth proceeded to the scene of the breakfast. An old brewery wagon, formally designed to haul barrels of beer, had been fitted with a platform on which stood a two-burner oil stove and an assortment of cutlery and utensils. Roth received a large slab of hotcakes on his plate, poured himself a cup of black coffee from a big tin pot, and squatted on the ground with the others.

Further reference to the quality of the Barnes wagons, and their background is outlined by Roth in his book.

Roth continues, "When the show went on the road in the spring of 1910

there were seven cages of menagerie animals, consisting of twenty-five African lions, four mountain lions, four leopards, and three tigers. Four ponies and fifteen dogs, with a band of monkeys, completed the animal collection, and a hundred persons comprised the personnel."

The morning of the first parade of horse drawn wagons required almost as much attention as was devoted to the big-top performance. Roth, as menagerie superintendent, had entire charge of the cage wagons that Barnes had bought during the previous winter in San Francisco. Some of the vehicles had been obtained from farmers, others were of the city dray type. All were converted into circus wagons, freshened and made gaudy by coats of bright red and green paint which concealed the fact that many of them were old, with wood seasoned and shrunk by the years.

Roth, riding in a cage of lions, saw a steel tire fall off the wheel of the tiger wagon ahead. Fortunately, the parade had barely proceeded off the circus lot.

and he was able to dispatch a man to the boss of the "hay burners" for a supply of bailing wire without much loss of time. The tire was soon wired in place and the wagon made ready to resume with the parade.

However, a hasty examination of the other cages showed that more tires were ready to fall. Roth rounded up all the cage boys and assistant trainers, stationing a man on each side of the wagons, and the progress of the parade was frequently interrupted by having to halt for wheel repairs. The practice continued during the entire season, with one day stands there was no time to properly overhaul the wagons."

The 1911 season opened on March 20, in Redwood, California. The show stayed in California until moving into Oregon, on April 27 at Klamath Falls. From Oregon the show played in Washington, and then moved into Canada at Kingsgate, British Columbia, on May 27. The show stayed in Canada through July 22, playing the additional Provinces of Alberta, Saskatchewan, and Manitoba. The Barnes show returned to the United States on July 23, 1911, at Grafton, North Dakota. During August the show moved back west playing in Montana, Idaho and returned to Washington on August 22, in Newport. The rest of the season was played in Oregon and California where the show closed on December 9, at Venice.

In the fall of 1911 Mr. W.V. Hill, an executive of the Pacific Electric Railway, contacted Barnes and arranged for the Venice winter quarters. In a letter to Don Francis dated October 18, 1954, Mr. Hill said that the expense of the quarters was divided between the Pacific Electric Railway and Abbott Kinney the owner of Venice at that time. Hill said he had also arranged for the 101 Ranch Wild West to use railroad property north of Santa Monica the same year.

Venice, California, is located southeast of Santa Monica on the coast between Ocean Park and Playa Del Rey. Abbott Kenney acquired a strip of ocean frontage around 1891, in an area then known as South Santa Monica. He began developing the land and by 1905 had started digging canals and lining them with cottages. By 1910 it was quite a tourist attraction. The presence of a circus quarters there during the winter was appealing to Mr. Kenney.

A few years prior to 1910 the Sells-Floto Circus had wintered in Venice. The Floto show had used the old Venice Amusement Pier, which wall located at the end of the Venice Short Line operated by the Pacific Electric Railway.

The Barnes show acquired the use of two large warehouses. These buildings were of brick and corrugated iron construction. One building was

used to house the elephants and some of the wagons and other equipment. The other structure housed the caged stock. In addition a few wagons and the lead stock were kept in a fenced area in back of the roller coaster ride called "Race Through the Clouds." Many photographs of the Barnes animal acts and people were taken in this enclosure. Some of these photos appeared in early couriers and programs of the show.

The cars of the Barnes train were stored on the sidings of the Pacific Electric Railway. These sidings ran parallel to Electric Avenue in Venice.

The Venice Pier was a rectangular shape built over the beach and surf.

The long side of the pier ran along the beach on Pacific Avenue. The pier contained an amusement area where some of the Barnes acts worked. The show provided elephant and other animal acts on the weekends.

The roller coaster was located about four blocks from the pier, with a miniature steam train operating between the two attractions. It ran parallel to Pacific Avenue and the tracks of the railway.

The Al G. Barnes Circus wintered in Venice again following the 1912 season, but moved to Portland, Oregon, at the end of the 1913 season. The show came back to Venice in 1914 and stayed there in 1915, 1916 and 1917.

Happy Holidays!

Joe M. Heiser, Jr.

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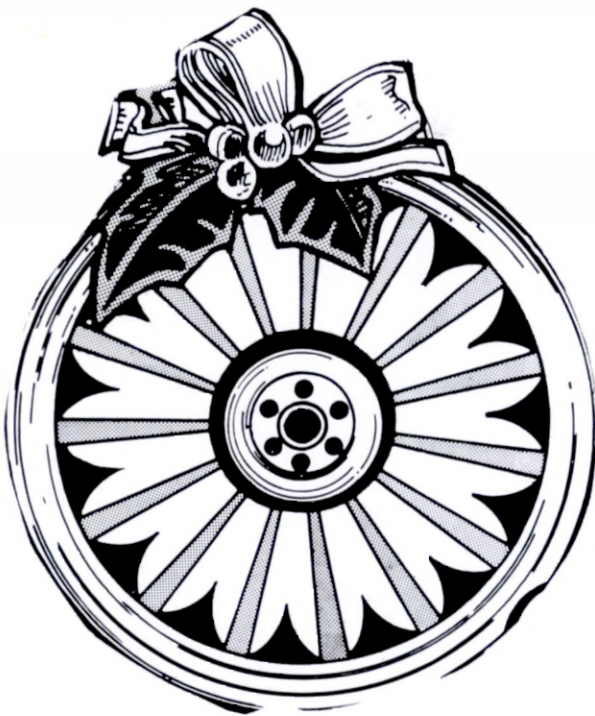


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IT'S THE FRONT OF THE SHOW THAT GETS THE DOUGH

or

A Story on Tickets and Passes

By Kenneth D. Hull

My circus career began on March 26, 1938 with the opening of the Al G. Barnes-Sells Floto Combined Shows in San Diego, California. It ended with the November 18, 1940 closing of Ringling-Barnum at Sarasota, Florida. During the 1939 season I did not go with any show, but having held four different jobs with those two circuses I have a very good idea of how money and the passes were handled back in those days.

How I got to be on one of these big rail circuses is a story for another day, but for the present let me say I was hired to run a tax box on this fine, big Barnes show, which I later learned was quite a feat for a First of May like myself. To tell the truth, at the time I was hired I did not know what a tax box was, but since my wife had already been hired as a performer I figured I had better take this job in order for us to continue to be together. It seems the show had been getting a lot of complaints over too much money being made, or may I say stolen, on the tax boxes, so for that season two new tax box men were hired. I was to operate the general admission box and a fine fellow by the name of Bill Lennet, who had been a former bar act performer, was to have the reserved seat tax box.

Up to this time I had had quite a bit of experience with figures and had quit a job as a front desk clerk in a Los Angeles hotel to join the circus. Barnes spent the first week playing

towns in southern California before opening in Los Angeles for a full week stand, and for this first week I ran the tax box at every performance, and began to help out in the commissary wagon. It was while the circus was playing the Los Angeles date that I moved over to the white ticket wagon to learn what time keeping was all about. This position ties in very closely to the commissary wagon operation because the time keeper prevents employees from leaving the show owing for some purchase the individual may have charged. Sam Thomason was the show time keeper, and Mark Kirkendal sold the reserved seat tickets from this white wagon using a door at the back of the wagon facing out toward the side show across the way. We men working at time keeping were separated from Kirkendal by a curtain that hung down behind him, but we could hear all of the conversation that took place while towners were buying their reserved seat tickets. Mark could be so polite when all was going well and there was not too big a rush, but if busy and some would-be ticket buyer gave him trouble by not knowing how many or just what they wanted, Kirkendal would really let the customer have it. As I look back, many of the ticket sellers and the door men were very rough on the local patrons. I guess this was due to being so tired and worn out with the day after day stress of the job with hardly ever a let up.

On the first day we were in Los Angeles, I was informed that they needed a man in the red ticket wagon and that I was going to be moved to work there. Needless to say I was thrilled as even as new as I was on the

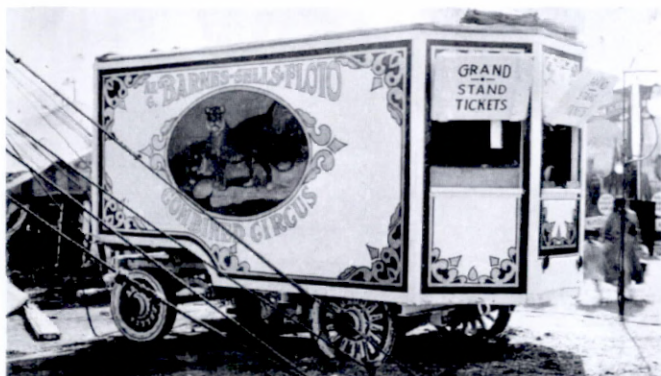
show. I was aware that this was the very heart of the circus. Also it had been pretty cold and damp at some stands along the coast and I was certain the red wagon would be much warmer. Ike Robertson had been sent out to the Barnes show to be its treasurer, so of course he was in this wagon as well as Theo Forstall, one of the best men I have ever seen with figures. The way he could handle money was a sight to behold.

The selling of tickets on the big rail shows was done in a manner much different than today. A tent show like Circus Vargas has large advance sales of tickets. Or a patron can go on the lot and purchase a ticket from several women sitting in a long trailer spotted longways out at the front end of the show. You can buy a reserved seat ticket inside the big top from only one person seen as you enter. The show is in town for three days to a week on most stands, so the rush for tickets is never as great as it was on the one day stands. You all are aware that for the RBBB indoor units as well as Shrine and other indoor shows you can purchase your tickets weeks in advance, and even have time to study handsome charts so that you will know

On the opening day of the 1938 Barnes season the author found himself assigned to the red ticket wagon, not the tax box. The red ticket wagon No. 184 finished the season on the Ringling Features/Barnes show in 1938 was not used again until 1943 when the big show used the wagon in New York City for the sale of War Bonds. It was left in New York and not returned to Sarasota. Final disposition of the wagon is unknown.

The tax box in front of the marquee was to be the author's first job on the Al G. Barnes Circus in 1938. This 1936 photo shows the position of the tax box on the Barnes midway. All illustrations from the Pfening Collection.





The Barnes white grandstand ticket wagon No. 183 is shown in 1938, its last year of use on any circus. It remained in the Sarasota quarters as a living quarters for side show working men until the quarters were closed.

just where your seats are going to be, and how much they will cost.

During the time when circuses were truly big, their appearance could have been that town's biggest event of the year. Outside of the very largest cities, the circus came to town for only one day so all of the stand's take came into the ticket wagons and into the hands of the inside ticket sellers in a few short hours. Today's prices of five to nine dollars seem to the rule. During the twenties, thirties, and even into the forties most of the time a general admission ticket for an adult was sold for seventy-five cents and for a child under twelve for fifty cents. To be seated in a high back grand stand chair, or a reserved seat cost an additional seventy-five cents for both an adult or child as both used the same amount of room.

The thirty car Barnes-Floto Circus used two ticket wagons. The white wagon was number 183, and the red was number 184. Each wagon was sixteen feet long and both were drop frame construction, and built very heavy. Both wagons were given excellent care and had tarps to cover them each night before being moved to the trains. Most of the side doors on all ticket wagons were located on the left side of the wagon facing toward the marquee or main entrance of the circus, but on Barnes the white wagon had the door on the right side. The white ticket wagon was also used to load all of the side show performers' trunks so the wagon was busy both day and night. The red ticket wagon or main office for the circus was also used to haul the two tax boxes and the cash registers, or dampers they were called, from the front door. Both wagons were painted white on the inside and on the wet, windy and cold days of early spring and fall were comfortable to work in, but at other times the dust was hard to contend with. This Barnes red wagon had a heavy strong box that was

used to safe keep money, but most of the time the day's take would be moved to the pie car at night. The John Robinson, Cole Bros., or any other fifteen to thirty or even forty car show used two ticket wagons in the same manner.

Ringling-Barnum, or the "Big Show" as it was called, used three ticket wagons. The red wagon, again the main office was number 123, and was of steel construction when I was on the show in 1940. It measured eighteen feet in length. The yellow wagon and the white wagon were both for reserved seat tickets only and each was sixteen feet long. These two wagons were some of the very first to ever ride on rubber tired wheels and did not use dual wheels as they were not very heavy. On all shows the red wagon was spotted back toward the marquee while the white wagon was way out at the very front end of the show. On Ringling-Barnum the yellow wagon was the farthest from the main entrance and the white ticket wagon was spotted half way between the red

The tax boxes of the Ringling-Barnum show are shown in front of the marquee in 1940. The lithograph and billposting passes were checked here by number prior to a seat ticket being issued.



The red wagon on the Ringling-Barnum Circus No. 123 sold general admission tickets and served as the main office. Shortly after the 1940 season the wagon was equipped with rubber tires. It remained on the show through the 1956 final season. The wagon is now at the Circus World Museum, Baraboo, Wis.

and the yellow ones. These three wagons were also always covered with tarps at night for the move to the next day's town. The general admission tickets were sold only from the red ticket wagon, while reserved seat tickets could be obtained only from the white and the yellow wagons. This was true on every rail show. The reserved seat wagons were open for business about as soon as they were unloaded and cleaned, but the red wagon did not open to sell the general admission tickets until one hour before the doors of the marquee were open so money came in fast to that wagon. The crowds as a rule were so great at most stands that holes were dug in the ground and the wagons moved over them so the rear wheels would drop down into these holes to hold the wagons in place when the huge crowds pushed and shoved trying to get to the ticket windows.

I might add that RBBB in its last years on rails carried yet another wagon, number 124, which was an office wagon for the North brothers. This wagon was silver and as a rule was spotted in back of the regular ticket wagons and off to itself. No tickets were ever sold from it.

On Ringling-Barnum in 1940, Fred DeWolf was the show treasurer and Theo Forstall was the auditor. Lloyd Morgan, later a manager for the Norths and the Felds, and Hubert Sicks also worked in the main ticket wagon. All these individuals sold tickets at one time during their careers. Joseph F. Boyton and his son Joseph P. Jr. sold tickets out of the yellow wagon, and Lewis H. Woodruff and Paul Ringling handled the white one.

I mentioned before that my tax box duties lasted only two weeks and another First of May I knew named Bill Webster got this box and continued on with various jobs with RBBB for many



Two Famous Ticket Sellers

Charles A. "Chick" Bell

Charles A. Bell was born and raised in Columbus, Ohio. He began his circus career at an early age, perhaps with Sells Bros. Around 1905 he joined the Barnum & Bailey Circus. He remained with the Barnum show through the 1918 season and was on the combined Ringling and Barnum Circus in 1919.

Chick Bell remained with the big show until his death in 1937. He was considered one of the most expert superintendents of reserve seat tickets. He served in this capacity on Ringling-Barnum for many years up until his death. Bell became quite expert in judging beforehand what size of audience the show would play to. He was very popular in the circus profession and was most respected.

Bell was taken ill with hemorrhages on the Ringling lot in Cedar Rapids, Iowa on August 30, 1937. He died in that city on September 2, at age 63. Thomas C. Haynes was appointed superintendent of tickets following his death.

STANLEY F. DAWSON

Stanley F. Dawson, also a native of Columbus, Ohio, worked under Chick Bell selling reserved seat tickets on Ringling-Barnum. Dawson was with the big show for 35 years. He moved to the Cole Bros.-Clyde Beatty Circus after that show was formed in 1935. He retired around 1940.

Dawson is best known as the founder of the Circus Fans Association of America. Dawson suggested to Karl K. Knecht in 1924 that he knew of many circus fans throughout the United States that would be interested in such an organization. Dawson was listed as CFA secretary on the first letterhead printed. He was not however active in the organization once it got on its feet. In the late 1930s and until 1946 the *Billboard* published "A Letter From Stanley Dawson," from time to time. This newsey column told of his visits to various shows and circus people.

Stanley Dawson died on November 4, 1946, at age 69, in Columbus, Ohio. Both Bell and Dawson are resting in Greenlawn Cemetery, not too far from the Sells brothers, in Columbus.

the show Packard. These men counted the passes and the tickets that had been received at the gates for that performance. Peanuts also had the duty of unloading and loading the red wagon and keeping it clean, and he was a most valuable man for the show.

The front door over on the Ringling show in 1940 was headed by McCormick Steele who had the following men in his crew: William E. Downing, Stephen Prescott, Robert L. Cockron, Donald Smith, William Van Ashton and Kenneth Grinnell and I recall a Bob Michaels who had been boss door man on Hagenbeck-Wallace in 1938.

Fred Smythe, who in later years headed the side show on RBBB, was the inside boss ticket seller on Barnes during the 1938 season and I do not recall all of his crew for that year, but two members were Wally Helms, who later had the same job with Ringling for many years, and Jimmie Edgar who some years later took out the ten car Sparks Circus. I do not know who the downtown ticket man was this season either. On RBBB Thomas C. Haynes was inside boss ticket man and had the following men in his crew besides the writer: Richard Smith Jr., Fred Harris, Ray Marlow, Wally Helms, Michael Gradis, and Alva Johnson. I recall that later in the season Jimmie Cole, who had the James M. Cole Circus for many years, joined this department. Matthew J. McGowan had the downtown ticket sales.

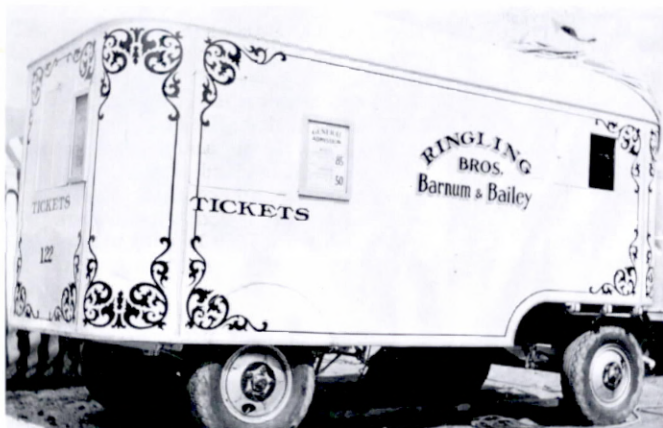
The downtown ticket man would end his day most of the time at a well known downtown drug store and go out to the circus grounds to turn in and take the next train for tomorrow's town where he again would sell tickets. On Barnes the man downtown worked alone, but on Ringling one of us inside ticket sellers would take turns going downtown to help out. All personnel on Barnes rode on the one train, but most of the ticket men rode in an all male car that also carried band members and clowns. They all slept three high. On RBBB, the third section of the train carried the wagon men, and the ticket sellers. I rode this section from New York and while in Boston, but then got to change to the fourth section to be with my wife and I was the only non-performer in the sleeper we rode in.

On the Barnes show during the night tear down, the two tax box men had to stand at the rear of the chair wagons and hand the folding chairs up to the ushers stacking the chairs inside of the wagon. At the same time, the inside ticket sellers worked late helping to roll up one of the heavy canvas middle pieces. On Ringling-Barnum none of the wagon men or ticket sellers ever touched lumber of any kind when I was there, but during the war years this changed. Some mornings during late arrivals ticket sellers might help direct traffic or even direct boys where

years. Claude Carlton and Harry Minor operated the two tax boxes on the Ringling show in 1940.

Eddie Delevan opened the season with Barnes heading the front door crew in 1938, but he became ill and left. Leonard Karsh came over from the short lived Tim McCoy show to be front

door superintendant and what a job he did for the show. A powerful, short, little man named Peanuts Robinson upped and downed the marquee with a couple of helpers and they all took tickets at the gates as did the show chauffeur Jack Bishop who would work in his uniform. He would drive



The yellow ticket wagon on Ringling-Barnum No. 121 sold reserve seat tickets. This wagon was built for the show in 1935 by the Springfield Wagon & Trailer Co., Springfield, Mo.

to place the folding chairs, but that was as far as manual labor went on the Big Show.

Allow me to talk about circus passes first then move on to the different types of tickets. No single show had a unique system in those days, rather most rail shows used nearly the same set-up for tickets and passes. The general admission pass measured about two inches in width and four inches in length. It had a color and contained the name of the show running across the top of one side, and in big letters stated it was a complimentary ticket. Most important of all it contained a number in the center of the pass. This number indicated to the ticket takers and the front foor superintendent how important the person was to the show. If the number was a low one, the person might have done a big favor for the circus so he would receive good treatment.

The reserved seat pass had all of this information and was the same width as the general admission pass, but also had a stub on one end that the holder got to exchange at the exchange desk under the marquee for his reserved seat ticket. All passes had the days of the week printed along the bottom so that day would be seen and punched if necessary. Along the top of all passes was another serial number that ran rather high as the season wore on. This was a useful number for the show. Say you had a store, and one day the show billposter came along asking to hang lithos in your windows. You, the owner, agreed to this for a certain number of passes. If allowed too hang enough paper the biller might leave reserved seat passes. After a number of days had past and the merchant knew the show was not going to be in town for another week, he might decide to remove these lithos as they were blocking out the light and seemed to distract from business. So the owner

removes the paper, sure the billers had moved on far down the road. Well in a week or ten days this citizen would gather his wife and two children and take off for the circus. He had to stop at the tax box and pay his tax and service charge on all of his passes and the tax box man stamped all the passes paid. If it was the general admission box he paid fifteen cents for each pass and if the reserved seat box, a quarter. In the meantime a checker had come to town after the billing car had moved on, it was his job to look over all of the contracts in the city and see if all the show paper was still up. Naturally, he found many that were missing and brought this information to the front door and all doormen were cautioned to watch for passes with the following numbers. Of course when the merchant, who had removed his posters early, arrived with his family, the ticket takers took the passes and tore them to pieces informing the man his passes were no good and that he had taken down the circus lithos. I tell you this upset a lot of towners.

The tax boxes were high and made exactly like the side show ticket boxes. We had fine big umbrellas to work under on rainy or hot days. Before the doors opened a tax man would go to the red wagon and pick up his money box holding about twenty-five dollars in change plus a stamp pad and stamp to hit the passes. Our uniforms consisted only of a jacket and a cap that were hung in the red wagon at night. While showing in the big cities for two days to a week, the line of people holding passes would get very long and it was a chore trying to keep up. We had been warned to stay ahead of it, but we two tax men on Barnes were new and knew nothing of what was meant by this. But we soon found out. You see the ticket takers on the door always had a bunch of friends or relatives living on the West coast and when it came time to count the passes they would keep one now and then and sell or give to someone. On that performance's count the tax box man would end up the shift with too much money. Later on, the ticket takers would hand out these



The white ticket wagon No. 122, also built by Springfield, was new in 1935. It was identical to No. 121, except for a slightly different window arrangement.

passes, and when their friends went through the gates their count would be long, and the tax man had to have the money equal to the total number of passes called for that performance.

When the superintendent of the front door told you to close down you went to the red wagon and turned in your cash box. The wagon men then checked your box against what the front door told them you should have, and you never knew how you stood until you went to get your box for the next show. One soon learned how to stay ahead of the game.

To have one of these tax box jobs was considered lucky on all of the shows. I later heard that Lennet and I had been hired because the show figured we were honest. The two men we replaced had been let go for making too much money. We heard they each drove Packard cars during the off season. Men on the boxes had to come up with a quarter tip each week to one of the door men who kept iced drinking water behind the door curtain, and at times we even washed up a bit in it between shows.

It was during the late thirties that the tax thing started to get into the ticket act. Until then, the show would sell hard wholes and hard halves from the red ticket wagon. Hard wholes were for adults, and hard halves for children under twelve. These old tickets were hard and slick. A red wagon man would sell these tickets over and over again as they were returned to the wagon by the ticket takers after each show. When taxes came along, another type ticket had to be used which came in rolls with numbers for each and every ticket. These tickets were probably four inches long and an inch and one eighth wide. They would still state they were general admission tickets, but the price might now be eighty-five cents and on the ticket it would note the established price of the tickets to be seventy-seven cents with

OUTSIDE BILLING
BRIGADE
7609

I hereby Agree to allow RINGLING BROS-BARNUM & BAILEY COMBINED SHOWS, Inc. or their Agents, Exclusive Privilege to paste their bills on my _____

from this date until _____

inclusive, the bills not to be covered up or defaced, and no other bills to be posted on said premises, until after the date named above. In consideration of said privilege I have received an order for admission of ONE PERSON, which is in full of all demands for the privilege above named. If there should be any disagreement or question about my right to grant the above permission, I agree to assume all responsibility for damage arising under this contract.

(Signed) _____ Owner or Agent.

Address _____

RINGLING BROS-BARNUM & BAILEY
COMBINED SHOWS, Inc. BRIGADE

This Pass Good for ONE GENERAL ADMISSION UPON PAYMENT OF FEDERAL ADMISSION TAX, STATE ADMISSION TAX, IF ANY, AND SERVICE CHARGE AT TAX COLLECTORS BOX JUST OUTSIDE MAIN ENTRANCE.

SUPERINTENDENT OF MAIN ENTRANCE:
On presentation of this Order to you, the ABOVE REQUIREMENTS ARE COMPLIED WITH.

Mr. _____
You will admit ONE PERSON to admission of the Exclusive Privilege of pasting bills on his premises _____

situated at No. _____ Street _____

Town of _____
is full payment of the above named privilege, and I do not understand that the party above named has the legal right to grant said permission and hereby agree that no other bills are to be posted on said premises and that our bills shall not be destroyed or covered until after date specified herein.

This Order is of no value unless all the conditions of the Contract for which it was given have been complied with and will be honored only on date specified. It is NOT TRANSFERABLE AND IS VOID IF SOLD.

7609

NOTE:—Do not surrender this order to any one. It is your Admission Ticket when approved by Tax Collector.

GOOD ONLY ON

a tax of eight cents. The hard tickets had printed on them the amount of either fifty or seventy-five cents, and that this price included all taxes. The eighty-five cent ticket was called a soft whole for adults, and soft halves for children. Keep in mind these general seat tickets were sold only from the red wagon. Oh, the long lines one used to see at that wagon, and this was after the wagon men had been busy all morning paying bills and receiving telegrams from the advance crews about the next town. At the end of each performance all the money from the side show and the candy stands was handed into the red wagon, along with the money from the reserved seat wagon, the commissary wagon, and the pie car. All money taken in by the show ended up in the red wagon. It was the very heart of any circus.

Anyone who handled cash could be sure to get in trouble with the red wagon for not having all bills face the same way and the corners of the bills all straight and folded down. The red wagon also frowned upon turning in too much silver and small bills. You were told to work them off by passing as much little money as possible on to a townier when change was made.

The reserved seat ticket wagons were open for business as soon as possible because towniers would stop by and purchase tickets very early, just like downtown ticket sales. The white or yellow wagon, and the downtown man both had tickets for all parts of the big top. The best tickets were split up, for the most part, to all sellers including the inside ticket men. On Ringling, Mr Haynes would go to the yellow wagon long before a performance and there find out how sales were going. For the night show, he also had all the dope from the downtown man who had closed down by this time. Mr. Haynes had been on the show for years and knew most cities and towns very well as to whether they were good or bad show towns, but he could be a little wrong once in a while. Older readers probably remember this big man who stood at the entrance to the big top from the menagerie. He always

This form was used by the advance advertising billposters and lithographers to record the number of passes issued. The right portion was given to the owner of the property to be exchanged for a ticket after paying "federal admissions tax, state admission tax and service charge." It carefully notes "issued with distinct understanding that the party named had granted permission and that no other bills are to be posted on said premises and that our bills shall not be destroyed or covered until after specified dates."

wore a black suit, like a ticket conductor, and had a cap to match the uniform of black. He sat on a high ticket box, just like the side show sellers used, and his word was final on everything having to do with the sale of tickets.

Before shows, he would perhaps kill some sections of seats, meaning he would pull these sections because they would not be needed at the next performance. One of my duties was to go to the yellow wagon and meet Mr. Haynes



and carry the bag of tickets for the inside sellers into the big top where as a rule we all would sit in the front end blues laughing and joking and make up the tickets to be sold for that performance. One seller would get so many in his section, while another would get so many for another section plus some that the first seller had. We had already dressed in our fancy uniforms of red and gold and the coats had long tails. Perhaps we had our collars open and might have our coats off to be comfortable, but we were ready to greet the coming crowds. For this job we were required to have our own change and have plenty of it because we did not have a cash box to work from. We were given our assigned ticket stands from which to sell and the fellows in the middle of the front side always sold the most tickets regardless of where those tickets placed the buyer. Sections E and D were the best ones on the front side, and the big show band used the center of the back side for their bandstand. Sections like X, Y, and Z were on

AL. C. BARNES & SELLS-FLOTO 26709
COMBINED CIRCUS

1938 COMPLIMENTARY TICKET

This Pass is good for One Admission to Reserved Seat upon payment of Federal Admission Tax, State Admission Tax, if any, and Service Charge.

VOID IF SOLD OR IF RESERVED SEAT CHECK IS DETACHED

PAY ALL TAX AND SERVICE CHARGE AT TAX BOX BEFORE ENTERING

Good Only on Day Indicated Below

MON	TUE	WED	THU	FRI	SAT	SUN	SPEC'L

Issued by: **PRESS DEPARTMENT**

3

RESERVED SEAT CHECK

The press department used this style pass to be exchanged after payment of tax and service charge for a seat ticket. A long ticket like this one could be exchanged for a reserve seat, a short one without a stub on right was good for a general admission seat. These were the "longs" and the "shorts."

this back side, and they were the last to be sold. Sometimes sections of seats on both the front and the back side were killed, left empty as the house was not a sell-out. If it was the afternoon, the ushers did not have to sweep them before the night show, and if it was night sections not sold could be torn down and loaded before the performance was over. We stayed on these stands selling right up to the time the spec was nearing us. We had to jump down, fold our stands, and drag them off to be placed against a ring curb. These stands were heavy. We were finished selling reserved seat tickets for that performance, but we had to close. This was done at one end of the

The inside connection and hippodrome track boxes sold additional reserved grandstand tickets. The top of the box was just above eye level. Change was laid out on the surface in front of the ticket seller. Circus goers sometimes forgot to pick up their change, creating "walk-a-way" money for the ticket seller. Few ticket sellers were known to call people back to pick up their change.

The day's work was not over yet. In fact, it had hardly begun. Early during the performance, the big show announcer made the first announcement for the after-show or concert. Now it was time for the ticket men, plus a couple of the front door ticket takers, to start going through the seats selling concert tickets at a quarter each. We were not forced to sell a certain amount, but the boss was sure watching to see that all sellers were on the move trying to sell as they could. We were allowed to step outside for a



Coke or a smoke, but most of the time he wanted to see all of us moving up and down through the seats. On hot days, or days we had a straw house this could be a job. In some places the towners went for the concert, while at others no one would buy a ticket. It was a tough grind pushing those tickets. We kept on selling them right to the very end of the big show performance.

and would then take chairs to stand on, and try to get rid of more as the crowd would move down the track heading for the exit. Those who had sold the fewest tickets would do this selling from a grand stand chair while the rest of the ticket men would be herding the crowd on the way out so the after-show could begin. We used a form, similar to the one for reserved seat sales, that showed we received so many concert tickets, and had sold and returned so many. This process occurred every afternoon and night.

I'll end with a few facts on this and that. Those uniforms we wore on the RBBB show were a sight to behold. As I said they had long tails and were very hot to wear on hot days. After selling the reserved seat tickets, we changed to a coat without tails so we could move through the seats selling the concert tickets more easily. Several times during the season, while in a city for more than one day, the uniforms would be sent out to be cleaned, and

[illegible]

RINGLING BROS - BARNUM & BAILEY
COMBINED SHOWS, INC.

INSIDE RESERVE
TICKET SELLER'S STATEMENT

AFTERNOON } CROSS OUT
NIGHT } WORD NOT
APPLYING

Received

Returned

Sold

Kind, @ \$

Agent

Afternoon

Evening

\$

Agent

Each inside ticket seller was required to fill out this form for each show. This made sure that each ticket issued to the ticket seller was either sold or returned to the superintendent of tickets. Either the money or the unsold tickets had to be accounted for.

then rushed back to the show grounds. Whatever was used in the cleaning process would blister our shoulders the first time it was worn again. We dressed in the band top along with the band members, the front door ticket takers, and the ushers, and we all got along most of the time. We had long stands with wash pans to clean ourselves, and the uniforms and our clothes were hung in a certain place for us every day.

The towners did not walk to their seat on their own. Without being too aware of it, they were herded out and down the track to the outside by the ticket men and ushers. The Ringling show used so much straw that I used to think they produced their own. They used it on the ground at the marquee. It covered the ground in the menagerie, not just on rainy days. It was a soft feeling to walk on this ground cover. It was all over the dirt in the cook house,



and was used on the hippodrome track. When they had a straw house, canvas was brought in and spread over this straw along in front of the reserved seats and then patrons would be seated on this canvas. Of course, by now all reserved seats had been sold. I have seen houses where the big top was so full, towners would have all seats filled and have the hippodrome track so full that no spec and a lot of the acts had to be curtailed because there was no room to work. In fact, some houses would be so big it was difficult to get any of the acts into the rings. This took place, most of the time, in smaller towns out in the midwest where the fire and police did little to hold back the show selling tickets. Crowded days like this made it difficult going through the seats pushing the concert tickets.

While in the red wagon, our day usually would end at nine at night when the wagon was loaded and locked. It was my duty to give Paul Eagles a piece of paper with the day's take on it. Ben Austin was sent out to Barnes that season to manage the show, but it seemed that Eagles did most of the actual work, and made the decisions. While playing stands in Canada, the different providences had tax collectors whose duty was to collect the tax money due them before the show moved out. Many were friendly and were known by the wagon men, but they would take their time and talk while the eight horse hitches had been hooked up, and the wagon was ready to go on the runs. But there was no getting these tax collectors to hurry. They cared less that the show was billed on ahead and had to move.

Pasteboard tickets were used for many years on circuses. This one for the 1922 season of the Ringling-Barnum show was for a bleacher seat and sold for 75c. An adult pasteboard was a hard whole and a child's ticket was a hard half. The pasteboards were used over and over.

I worked with two outstanding men. One was Mr. Robertson who had been sent to the Barnes show to clean it up a bit, and the other was Mr. Forstall who had been on the Barnes show for years and knew all the answers. They both taught me much, and were very kind to me.

I should also mention William E. Downing, who worked on the front door on the Ringling show. He had been there for years, and he was very deaf and wore a hearing aid. Willie, as he was called, did the biggest part of the counting of tickets and passes. He was nicknamed "Straight Ahead Willie," as he could turn off his sound and be so intent on the counting of tickets that he never knew what was going on around him. He was a fine man for the front door and did a terrific job.

Yes, there was some thievery going on back in those days, even on RBBB, but they had a team of private detectives working every performance trying to hold down on this popular practice. By 1940, a lot of it had been erased from the circus, but it was difficult to do away with all of it. I have the feeling that few people selling tickets today on the truck shows or in the buildings for the bigger shows would ever last long on those old rail shows. The money came in too fast, and the living was too rough. I knew these days will never be back.

HAPPY HOLIDAYS
FROM
DON MARCKS AND CIRCUS REPORT
525 OAK ST., EL CERRITO, CA 94530

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"Your Clyde Beatty Series is a must for all collectors..." David V. Reddy, Clearlake, MI. "Hope all circus interests are taking advantage of your wonderful art while it is still available..." E. C. Criddlebaugh, Jr., High Point, N.C. "What Rosa Bonheur accomplished for 'The Horse Fair,' Jerry Booker has accomplished for the 'Steel Arena.'" Leonard Farley, Rhode Island.



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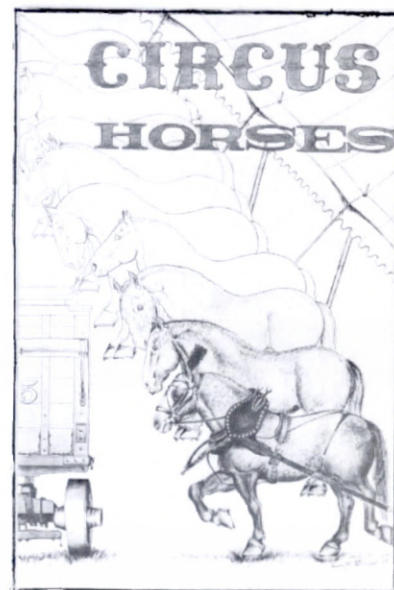
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ORDER ALL 3 OF THESE CIRCUS HORSE PRINTS FOR ONLY \$20.00. A GREAT CHRISTMAS SPECIAL****

Order all 7 prints for only \$40.00 — Christmas Special

Mailed in a heavy tube, post-paid.

California residents add 6% sales tax. Send check or money order to:

Show Ring Corporation of America, Suite 116, 1670 S. Amphlett Blvd., San Mateo, CA 94402.

Campbell Brothers
GREAT CONSOLIDATED SHOWS.

PERMANENT ADDRESS
 FAIRBURY, NEB.

BIGGER AND BETTER
 THAN EVER BEFORE.

TRUTHFULLY ADVERTISED
 AND
 HONORABLY PRESENTED.

Feb. 8, 1906.

Campbell Bros. Circus 1908

A DAY OF ENCHANTMENT

By Orin C. King

Research on the Campbell Bros. Circus was funded by grants from Wolf's Camera Shops, Inc. and First National Bank of Topeka, Kansas.

Once upon a time, long, long ago, in the days when the eyes of America shone with innocence and opened wide to the wonders of the world, there came an enchanted day to the town of Horton, Kansas—Thursday, August 20, 1908.

The enchanter was Dr. Crosby, press agent, described by *The Horton Headlight* as "a good square fellow" who "made friends everywhere," and the enchantment was Campbell Bros. Great Consolidated Shows, "now the biggest and best."

The sun came up at 5:41 on as lovely a day as the world could want. It had rained the 19th just as it had on four days out of the preceding seven, but the 20th was crystal clear. Mrs. S.C.

Belden, Cooperative Observer for the Weather Bureau, recorded a low of 52 at 6:00 AM—the lowest reading in the state—and a high at 7:00 PM of 78. With the first rays of dawn, the wagons began to roll from the train on a siding near the Rock Island Depot. Teams of four, six and eight horses stood waiting to pull them up the dirt street to the show grounds adjacent to the Rock Island shops and just south of the Rock Island Hotel. Yesterday, St. Joseph, Missouri. Tomorrow, Pawnee City, Nebraska. Today, Horton.

It was a good time for a circus to come to Horton. The 707 men employed in the Rock Island shops had just been paid. According to the *Headlight*, "The

Six flat cars being unloaded in Horton, Kan., August 20, 1908. Note the hole in the floor of the nearest flat. All photos by Jules Bourquin, deceased.

This letterhead was used by the Campbell show during the 1906-1908 period. It is printed in black with gold shading around the title and photos. It was printed by the Erie Litho. Co. Pfening Col.

carbuilders were the best paid men in the shops this month. All of them who put in full time drew checks of \$100 and over. They have been working 10 hours a day for several weeks past, but this week have been cut to 9 hours." In 1908, the 707 earned a total of \$392,778.60.

The middle of August was a time of doldrums even though the Horton Stars were red hot. McNulty was batting .357 followed by Imler with a .353. *The Horton Commercial*—a rival to the *Headlight*—reported that the day before the circus, "Mrs. H. L. Kanoff entertained the Priscilla Club and as a pleasant surprise to her, the club gave her a Priscilla Shower." Messers H. L. Lingo and H. C. Russell advertised for rent "a good five room house furnished at \$14 per month." Grocer Walter Putcamp was selling seven pounds of coffee for \$1.00; two cans of red salmon for a quarter; the best Horseshoe tobacco at 43 cents per pound; and four sheets of Tanglefoot Fly Paper for only five cents. Coming September 1 was a "Monster production of 10 nights in a bar room." But the 20th of August was Circus Day.

At 10:00 AM on Central Street, everybody saw the Grand Spectacular Free Street Parade. The parade route was a mile long on the dirt street and featured three bands and 11 elephants wearing advertising banners. Both the



Commercial and the *Headlight* took a dim view of advertising elephants. The *Commercial* had this to say, "Several Horton merchants were bamboozled into paying for ads on elephants in the circus parade. The same money expended in local newspaper advertising would have brought results. There is nothing in false advertising."

There were more Kickapoos watching the parade than Horton had seen for two years. Marshal W. A. Pyle had his hands full of drunken Indians. Phillip Lee, Joe Masquat, Benney Moses and John Kewashkim were arrested for drunkenness. Police Judge W. F. Davis fined them each \$5, plus \$4 court costs.

A more unusual arrest was that of Guy Kirk charged with assault. On the 27th the *Commercial* reported, "Guy Kirk was up before police court this week charged with cutting a bunch of hair from the head of Alice Yockey at the showgrounds last Thursday. He was found guilty and fined \$5.00 and costs, the total amounting to \$17.00. It is reported young Kirk has a sort of mania for attacking girls in this manner."

At least 6,000 people saw the circus. It was an excellent turn out for a town with a population slightly under 4,000. The sun set at 7:12. The evening performance began promptly at 8:00. It was a beautiful day. The crowds were large and happy. The performance was excellent. No one was disappointed—except Alice Yockey. As the moon in its last quarter rose at 2:00 AM on the 21st, the Campbell Bros. Circus on 25 railroad cars running in two sections left for Pawnee City, Nebraska, 50 miles away.

The *Horton Headlight* on the 27th carried the following review:

CIRCUS DAY IN HORTON

"Last Thursday was an ideal day for a circus and the splendid weather brought a fine crowd here for Campbell Bros.' show. The Campbell Brothers are pretty much acquainted around here, anyway, and are known as square folks whom it is a pleasure to deal with. The family home of the Campbells is at Fairbury, Neb., and as many Horton railroad men run between this point and Fairbury it is but natural that they should have interests in common. Fifteen or twenty years ago the Campbell boys started out with a one-horse wagon medicine show. Before long they had a little wagon circus. Every cent they made they put back into the circus business and now they have built up one of the best shows on the road. It isn't as large as Ringling's, or Barnum's, but it is rapidly overtaking the big ones and if the Campbell Brothers live they may realize their ambition of having the largest and best circus in existence. There are said to be only two Campbell Brothers now with the show, where



The pull over team rests after bringing a cage wagon to the runs. An eight horse team pulls a baggage wagon to the lot on the right.

there were four originally. Ed Campbell is Treasurer and Al Campbell, General Manager. Doc Campbell, another brother, died last year. Fred Hatfield, a nephew of the Campbells, travels with them, and poses as one of the brothers. It is claimed the show carries 470 people and has 240 head of horses, 11 elephants, four or five camels and quite a good-sized menagerie. People who hunted for the advertised giraffe were unable to find it. But the show was good and about the only kick heard was over the reserved seat graft.

"The afternoon crowd was variously estimated from 2,500 to 6,000. There were at least 4,000 there, possibly more. The show had a record breaking crowd at Sabetha Monday, figured at from 6,000 to 8,000. The evening crowd at Horton must have been 2,000 to 3,000. Figure 6,000 for the two performances here, which is probably putting it too low, the circus took not less than \$4,000 out of Horton. But a circus is a good thing. It brings people to town who spend money in the stores, and there is no complaint about the money the circus folks got.

"The clowns were fair, most of their stunts being copied from ones pulled off by clowns in the larger circuses. The clown dressed as a Merry Widow, with a hat not less than four feet across, made quite a hit. The shaving stunt, the victim being lathered with a

The big top canvas is laid out with lumber wagons in the background.



bill poster's brush and a tub full of lather used, was also mirth provoking.

"The circus came to Horton from St. Joseph, where it showed Wednesday, in two sections. From here the circus jumped 50 miles to Pawnee City, Neb., and from there to Hebron. Sunday it laid over at Mankato.

"There were three bands in the parade, a steam calliope, 11 elephants, and big wagons, horsemen, animals, etc., galore. The parade was said to be a mile long and probably was of that length. It was quite creditable.

"A man with a load of baled hay, stacked high on a wagon, was driving down South Main Street on his way to the circus grounds Thursday when the bales began falling off. The horses got scared and started to run and the way the driver piled off the wagon was a caution. No damage was done.

"Circus performers are hardly ever recognized on the street. The glimmer of satin and spangles furnishes them a far different appearance from their every day clothes. The girl who hung by her teeth to the rope and swung to the top of the tent, looked to be about 40 years old on the street. She had a sad face and wore almost shabby clothes.

"A Horton lady stayed home from the circus because she was afraid the elephants would get loose. When the circus was wintering in Fairbury, Neb., one of the elephants broke loose and ran into the yard of this woman's daughter. He did considerable damage and scared the wits out of both women. Since then both of them refuse to go near an elephant.

"One feature of the side-show was an old Indian chief. There were a great many Kickapoo Indians from the Reservation west of town out for the



This fine lot scene shows the side show top at left, menagerie in center and big top at rear.

show and he talked to several of them. However he didn't seem particularly interested in his civilized brethren and seemed most contented while he was ky-yi-ing and beating his Indian drum. Another feature of the side-show was a supposed-to-be Hottentot chief. He was a big, fat, lazy coon—American raised—and all the Hottentot there was to him were the bracelets on his arms and the painted rings on his face. For a tribal dance he got up on a stage and waddled through a sort of shiftless cake-walk. The side-show as a whole was pretty punk. A band of colored men furnished music for it.

"Two of Horton's most popular young men were discovered feeding peanuts to the elephants.

"It must take a good deal of flour to powder up those five living statuary folks for two performances a day.

"At Sabetha one of the drivers was kicked in the face by a horse, breaking his jaw. At Hiawatha, one of the Japs

The No. Two bandwagon pulled by eight young Percherons, mounted riders are following.



fell from a wagon and broke an arm.

"A Horton man who attended the circus has a bump on his head. He claims that it is the result of a blow inflicted by a piece of the candy samples which the man threw into the crowd.

"Jules Bourquin took some good pictures of the parade and the *Headlight* also got some pretty fair ones. This office also has some that were taken inside the circus tent. The tent was too dark to get first class pictures, but they make fair souvenirs.

"The way the three men on the trapezes at the top of the tent threw the little boy back and forth made some of the women in the seats below sick. The boy was trained for that kind of work from a baby and doesn't mind it in the least.

"There were said to be a number of street walkers following the circus, but the women evidently kept themselves pretty close in Horton, for no complaint was made here about them. At Hiawatha two of their cappers were run out of town.

"Although circus people seem very different from other people, their life outside the show is about the same as ours. One of the ladies bought a curtain for her dressing room at a Horton



The No. One bandwagon leading the parade with an eight horse hitch.

store. She was very particular as to the color and material. She also purchased fancy pins, gloves, hair pins and the material for a shirtwaist. She said that she made most of her waists by hand between acts and during her leisure hours.

"It costs 50 cents for a grown person to get into the circus. After you get into the big tent you find that your 50 cents only entitles you to a seat at either end of the long tent, where you can see only what is going on at your end. On each side of the tent, where you can not only see the performances on the center stage, but those at the ends as well, are reserved. Those on one side cost you 25 cents extra. Those on the other side, which are chairs and towards which all the performers face cost 50 cents. Most of the folks around here consider it a graft to have to pay 25 or 50 cents extra for seats along the center of the tent, but as all the big circuses now work the reserved seat business for all it is worth, there is nothing to do but

This closeup of the second bandwagon shows some carvings, plus mirrors and painted decorations.



mighty good price for a banner hung for 15 minutes on an elephant. That same amount of money will almost buy a page in *The Headlight*, which will not only be seen but read by 2,000 people, when they are at ease and have time to read.

"Even the best of circus performers meet with accidents. One of the men jumping into barrels blindfolded, fell at the night performance. He missed

lighting squarely on his feet when he went to jump into two barrels, one set on the top on the other. The two barrels rested on a table and the top of the pile must have been 10 feet from the ground. He fell on his head and shoulders with a hard bump. He was able to walk to the dressing room but it is understood that he broke his collar bone. One of the little Jap boys fell from his pile of blocks but was not hurt."

CAMPBELL BROS. GREAT CONSOLIDATED SHOWS

Al, Ed, Charlie (Doc) and Virg, the Campbell brothers operated a circus from 1893 through 1912. Associated with them during their circus career were two additional men often advertised as "Campbells" also, they were nephew Fred Hatfield and brother-in-law Lee Greer.

The early days saw them touring a medicine show, using some circus acts. By 1896 they first toured their circus as a wagon show, using an 80 foot big top with one center pole. It moved on five wagons.

In 1898 the wagon show moved on 30 wagons and used a 110 foot top with two 40 foot middles. The show had two elephants that had been purchased in 1897. The 1898 season was the last as a wagon show.

The Campbells purchased the John W. Hummel Circus during the winter of 1898-99. The Hummel train consisted of nine cars, plus wagons and some animals. They rented buildings in Fairbury, Nebraska, their hometown and repainted the show with their title. The show opened the 1899 season as a two ring railroad circus.

Additional cars were added for the 1900 season and Fred Castle was hired to bring his steam calliope for the season. Castle had purchased the Adam Forepaugh steamer in 1894 after the

show was enlarged with additional cars and animals being added. The Castle calliope remained for the 1901 season. During the next few years a number of fine parade wagons were added as well as highly carved cages, giving the show one of the best parades of the time, other than the Barnum, Ringling, Forepaugh-Sells shows. Following the combining of the Great Wallace and the Carl Hagenbeck shows, the Campbells purchased the fine Great Wallace steam calliope that had been built by Sullivan & Eagle for Ben Wallace around 1899. A large tableau parade wagon was purchased from the Pawnee Bill Wild West show in 1908. By 1908 the show



final season of that show. The well known lady rider Linda Jeal appeared in the performance. The show opened in Fairbury on April 29, and played in Nebraska, Colorado, Utah, Idaho, Oregon, Wyoming, Iowa, South Dakota, Kansas, New Mexico, Texas and Arkansas, before closing a long season in Exeter, Arkansas, on October 31. The first of three route books was published cover the 1900 season.

During the following seasons the

Lead stock and elephants precede the steam calliope at the end of the parade.

The baggage stock of the Campbell show just after being unloaded from the stock cars on the left. The coaches are on the right. McClintock Col.

carried eleven elephants, three bandwagons, ten small and six large cages. The show continued to use a four pole big top, a 130 with three middles. Two rings were used with a stage in the center. The show moved on around 28 cars, only the Barnum, Ringling, Forepaugh-Sells, Buffalo Bill, Hagenbeck-Wallace, John Robinson and Sells-Floto circus were larger than the Campbell show. The show probably used the same number of cars in 1908 as in 1910, the first season there is record of. In 1910 the show used four sleepers, a pie car, a private car for the family, two advance cars, eight stock cars and twelve flats.

The 1908 season opened in Fairbury, Nebraska, on April 25, and closed on October 31 in Clyde, Kansas. The Campbell show made its first tour of Canada in 1908. They played Regina, Sask. on June 15 and remained in the Dominion through July 13 when they played Estavan, Manatoba, making 25 days in Canada. Another interesting stand of the 1908 season was a second showing in their hometown of Fairbury on August 14.

The complete program of the Campbell Bros. Show in 1908 is as follows:





This beautiful three arched animal den is typical of the wagons that appeared in the outstanding parade of the Campbell Bros. Circus. Pfening Col.

Display 1—Grand Spectacular Entry, with clown song by Charles Dean.

Display 2—The Seven Cornellas on the center stage presenting a living statue act.

Display 3—Carrying Act. Ring 1 — Orrin Hollis and Nettie Hollis. Ring 2 — Charles Barnett and Daisy Miller.

Display 4—Leaps, featuring Lee Bishop world's champion double somersault leaper.

Display 5—Hand balancing and contortion acts.

Display 6—Ring 1 — Elephants, Stage Bray's troupe of trained hogs, Ring 2 — Elephants.

Display 7—Unsupported Ladders by George O'Doie, Arthur Forbes and Arthur Linn.

Display 8—The Mizuno Japanese Family, perch acts.

Display 9—Ring 1 — Graceful and daring riding by Nettie Hollis. Ring 2 — The Young Rider - Daisy Miller. On the stage and hippodrome track an army of clowns.

Display 10—Ring 1 — The Lohna Troupe. Ring 2 — The Loretts. On the stage acrobatic exploits by the Lamy Brothers.

Display 11—Ring 1—Juggling by the Brays. Ring 2—Revolving Ladder with the Bishop Bros.

Display 12—Ring 1 — The world's champion somersault rider, Orrin Hollis. Ring 2 — Artistic Equestrianism by Crandall.

Display 13—Ring 1 — Bicycle act by Linn Brothers. Ring 2 — Foot juggling by Kikuchia. On stage Foot juggling of Japan by Coe and Sinco.

Display 14—Ring 1 — Slack wire act by Otto and Jessie Weaver. Ring 2 — Bounding rope act by Charles Bray. On the stage tight wire act by the Bray's and the O'Doie's.

Display 15—Six beautiful horses in the Waltz, March and Cake Walk.

Display 16—Assembly of the world's greatest aerialists and gymnasts including single and double trapeze,

roman rings, swinging perch and swinging ladders.

Display 17—The most difficult aerial act in all the world, The Brothers Lamy.

Display 18—Ring 1 — Comical mule hurdle act by Charles Barnett. Ring 2 — Ludicrous mule hurdle act by Win Wallace.

Display 19—A crazy carnival of clowns.

Display 20—Captain Cenade and his troupe of genuine Russian Cossacks.

Display 21—Revival of the Roman

This newspaper ad for the Campbell show was used in 1906 and is typical of the ads used by the show during the 1906-1908 period. Circus World Museum Col.

Rice Lake, Monday, June 3 CAMPBELL BROS.

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2 Grand, Complete EXHIBITIONS DAILY, Afternoon and Night

Doors open at One and Seven p. m. Performances begin 1 hour later.



This bandwagon was purchased by the Campbells from the Pawnee Bill Wild West Show in 1908. Pfening Col.

Hippodrome Races. Jockey race, Flat race, Man against horse twice around the tract, Cossack against the American, Roman standing race.

In 1909 the Campbell show played the only indoor engagement in its history. The circus played in Convention Hall in Kansas City, Missouri, for the benefit of the Kansas City Zoological Society from April 17 to 24. The season closed in Fairview, Oklahoma, on October 14.

The Campbell train was reduced by one car in 1911, when seven stock cars were used in place of eight in 1910.

The final season of 1912 was a shortened one. The show opened on March 30, 1912, in Beaumont, Texas. A depression struck the country and the Campbells were unable to meet the payments on a \$26,000 mortgage due a Fairbury Bank. The show property was attached by the bank in July, but the show was allowed to play a route that brought it back to Fairbury from Idaho and Wyoming. The final day of the Campbell Bros. Great Consolidated Shows was Saturday August 10, 1912, in Fairbury, Nebraska.

Early in 1913 most of the show property was purchased by William P. Hall, who added it to his vast store of circus equipment in Lancaster, Missouri.

In 1913 Al Campbell, Fred Hatfield and Lee Greer leased 15 cars of sbw equipment from Hall and toured a show using the Cole Bros. title. This comeback effort failed and Hall repossessed most of the property.

Two books have been published about the Campbell Bros. Circus. The first was written by Levi Boyd, this book was rewritten and republished by the Jefferson County Historical Society, Inc., of Fairbury, Nebraska, in 1969. Another hard bound book on the show has just been written and published by Ed Bardy, of Traverse City, Michigan. An advertisement for the Bardy book appears in this issue of the **BANDWAGON**. —Fred D. Pfening, Jr.

THE 1982 CHS CONVENTION

SMITHSONIAN INSTITUTION

--Presents--

AMERICAN POPULAR ENTERTAINMENT



The 1982 CHS Convention will be held in Washington, D.C., April 22-25 in conjunction with the Smithsonian Institution's Annual Spring Celebration of American Popular Entertainment. Members who plan to attend or are only considering attending the convention should promptly mail the enclosed post card so that

registration, motel, and other information can be sent to them when available late in January.

The Smithsonian's Three-Day Spring Celebration has annually attracted over 100,000 people to see live performances and demonstrations reflecting America's Entertainment Heritage. Each year, and again in 1982, there has been a one-ring circus, clown alley, and other circus-related activities. Past circus participants have included The John Herriott, Italo Fornasari, and Terry O'Brien Families; and clowns Lou Jacobs, Bobby Kay, and Mark Anthony, among many others. In addition, the live exhibitions have featured veteran vandevillians (such as Hal LeRoy, the featured act in the last Ziegfeld Follies show in 1932) and operating antique amusement rides, bandorgans, and an air calliope used to accompany the big top performance.

A special event that will be held only one afternoon during the otherwise continuous three-day event is a concert by the U.S. Marine Band. In 1982, CHS convention attendees will be able to hear an hour-long program of traditional circus marches played by one of the world's finest bands. This event alone promises to be one of the highlights of the annual CHS conclave.

In addition to many events for the circus fan.

Washington, D.C., offers much for the tourist in the springtime. The many historic sights and free museums in the nation's capital make the 1982 CHS convention an ideal family vacation. Washington can be especially beautiful and pleasant by late April and the city has fast, convenient, and inexpensive public transportation including the new Metro Subway System.

For the serious circus historian who wishes to do some special research, the incomparable collections of the Library of Congress offer long runs of *Billboard*, *Clipper*, and other important sources. In addition to the usual presentations of research papers, special arrangements are being made to view the remarkable poster collection at the Library of Congress (space accommodations are limited and will be honored on a first-come, first-served basis) and a number of short but early (CA. 1900-1905) films of circuses will be shown.

Plan now to attend. Complete convention information and registration forms will soon be available. To be placed on the mailing list for this exciting event, mail the enclosed post card. Do it today!

(If the post card is not enclosed or is misplaced, write to the Convention Chairman, Richard W. Flint, P.O. Box 23574, L'Enfant Plaza Station, Washington, D.C. 20024).

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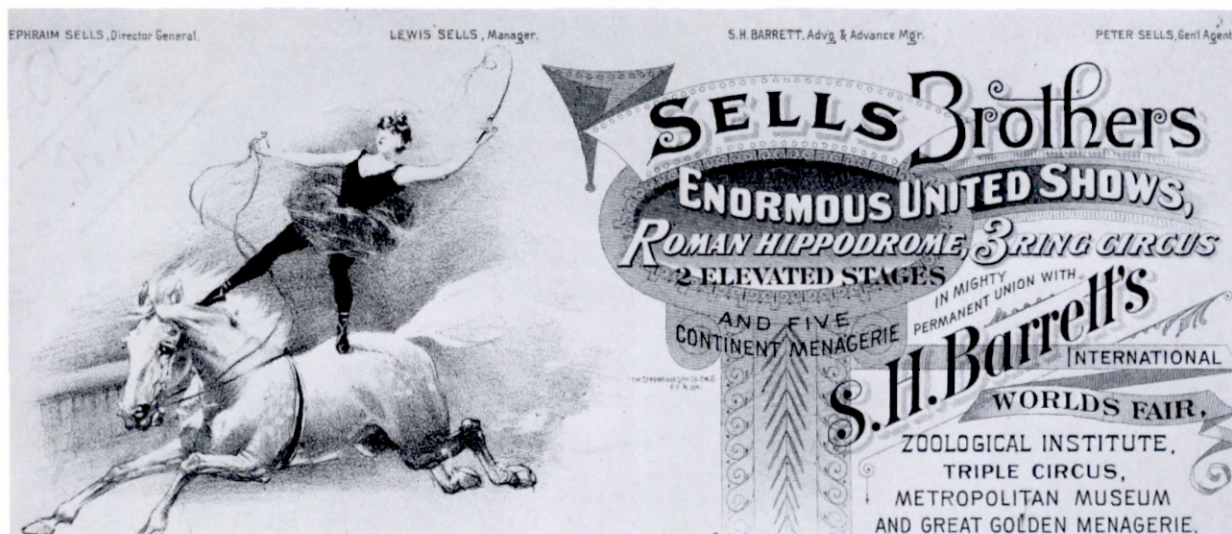
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BILL KASISKA'S LETTERHEADS



The Sells Brothers operated a second show using the S. H. Barrett title from 1881 to 1887. S. H. Barrett was a brother-in-law. The Barrett equipment was combined with the big Sells show in 1888 and the Sells & Barrett title was used through the 1891 season. This letterhead was used in 1891. This letter was written to Nelson Stobridge, Stobridge Litho Co., by Peter Sells in February of 1891. It tells of some errors on two lithos. The letterhead is printed in black.

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THAT I PUT ONE
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THE JOURNAL OF THE CIRCUS HISTORICAL SOCIETY

Vol. 25, No. 6 NOVEMBER-DECEMBER 1981

Fred D. Pfening, Jr. Editor

Joseph T. Bradbury and Fred D. Pfening III, Associate Editors

BANDWAGON, The Journal of the Circus Historical Society is published bi-monthly. Editorial, Advertising and Circulation office is located at 2515 Dorset Rd., Columbus, Ohio 43221. Advertising rates are: Full page \$80.00, Half-page \$40.00, Quarter page \$20.00, Minimum ad \$18.00.

Subscription rates \$13.50 per year to members, \$13.50 per year to non-members in the United States, \$15.00 per year outside the U.S.A. Single copies \$2.25 each plus 90¢. Second class postage paid at Columbus, Ohio.

BANDWAGON (USPS 406-390) is published bi-monthly for \$13.50 per year by the Circus Historical Society, 800 Richey Rd., Zanesville, Ohio 43701. Second class postage paid at Columbus, Ohio. POSTMASTER: Send address changes to BANDWAGON, 1075 West Fifth Ave., Columbus, Ohio 43212.

CIRCUS HISTORICAL SOCIETY, INC. Tom Parkinson, President, 42 Lange Ave., Savoy, Ill. 61874; Richard W. Flint, Vice President, P.O. Box 8383, Rochester, N.Y. 14618; Edward L. Jones, Secretary-Treasurer, 800 Richey Rd., Zanesville, Ohio 43701.

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THIS MONTH'S COVER

The lithograph on our cover this issue was used by the Ringling Bros. World's Greatest Shows in 1894. From 1891 through the late 1890s the show purchased a large amount of paper from the Courier Co., of Buffalo, New York. The Courier work was of fine quality from an artistic standpoint.

Those examples of Courier that remain today are quite rare, as none were saved by the printer due to a fire in the plant around 1900. In contrast a rather liberal sampling remained on the Strobridge shelves and is in private and public collections today. Work from the Courier plant is very limited in collections.

This poster is one of around 35 Courier Ringling posters that were saved by Charles Ringling. Around 1930 the lot came to Walter Scholl, a circus collector in

Chicago, Illinois. In the early 1940s Scholl sold the posters to Burt Wilson, also of Chicago. The entire Wilson collection was purchased by Fred D. Pfening, Jr. in 1962. A few of the original Courier lithos from the set have been donated to the Circus World Museum. The one on the cover remains in the Pfening Collection.

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Hans Dulle
November 18, 1981

WANTED

LETTERS WRITTEN BY
COL. WILLIAM WOODCOCK, Sr.
(1904 - 1963)

I am editing Bill Woodcock's letters into a book. This is the first time a showman's correspondence has been put into book form. I would like to hear from anyone holding letters from him. This is not a commercial venture, and has the support of Babe and Buckles Woodcock. Its purpose is to preserve the circus and elephant history in Bill's letters, and to honor him for his great knowledge of the American circus. All letters will be edited to exclude anything of a personal nature, or anything negative concerning any show or showman. I have no interest in defaming anyone, only to record show history. Have over 1500 already, but on the lookout for more. I will pay any postage or copying costs, all letters returned.

FRED D. PFENING III
2315 Haverford Road
Columbus, Ohio - 43220

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION as required by 39 U.S.C. 3626.

BANDWAGON is published every two months at 2515 Dorset Rd., Columbus, Ohio 43221.

The names and addresses of the publisher, editor and managing editor are: Publisher and Editor Fred D. Pfening, Jr., 2515 Dorset Rd., Columbus, Ohio 43221. Managing editor: None.

The owner is the Circus Historical Society, 800 Richey Rd., Zanesville, Ohio 43701. Known bondholders, mortgagees and other security holders owning 1 percent or more of the total amount of bond, mortgages, or other securities: none.

The average number of copies of each issue during preceeding 12 months is: (A) Total number of copies printed 1500; (B) Paid circulation through sales dealers and carriers, street vendors and counter sales: none; (2) Mail subscriptions: 1218; (C) Total paid circulation: 1218; (D) Free distribution by mail, carrier or other means, samples, complimentary, and other free copies: 8; (E) Total distribution: 1225; (F) Copies not distributed, office use, left over, unaccounted, spoiled after printing: 275; (2) Returns from news agents: none; (G) Total: 1500.

Actual number of copies of a single issue nearest to filing date is: (A) Total number of copies printed: 1500; (B) Paid circulation, (1) sales through dealers and carriers, street vendors and counter sales: none, mail subscriptions: 1226; (C) Total paid circulation: 1226; (D) free distribution by mail, carrier or other means: 7; (E) Total distribution: 1233; (F) copies not distributed: (1) office use, left over, unaccounted for, spoiled after printing: 267; (2) Returns from news agents: none; (G) Total: 1500.

Fred D. Pfening, Jr.,
Editor & Publisher



SEASON'S GREETINGS

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NEW

The book
**Annie Oakley
and
Buffalo Bill's Wild West**
by Isabelle Sayers

An authentic pictorial biography (102 illustrations) primarily devoted to the 17 years she spent with Buffalo Bill.

The bulk of the photos portray Annie in her association with the show, in different segments of her celebrated act. The remaining photos depict the Buffalo Bill Show and its chief participants.

It is 96 pages, 8 1/4 x 11 in., with 102 illustrations, making it a reasonably priced book at just \$5.50 post paid.

After writing London and Hongkong, I finally got a few copies of "The Colorful World of the Circus" by David and Sandy Davidson. It's 97 pages, 9 1/2 x 13 in., of fine quality paper filled with excellent reader matter and best of all almost 100 full color pictures, making it well worth \$8.00 post paid.

The David Hammarstrom book "Behind The Big Top" is now out of print and we purchased all remaining copies. It is still available at just \$19.95 post paid.

Lastly, Circus and Wild West go hand in hand and western things are now the rage, we have the booklet "Cowboy Roping and Rope Tricks" by Chester Byers. It is 99 pages and is just \$2.00 post paid.

Send 50c in stamps or coin for a complete list of model circus wagons, baggage horses, books, programs and almost every circus collectible.

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BETTY and EARL SCHMID

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